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DOCTOR WHO MAGAZINE

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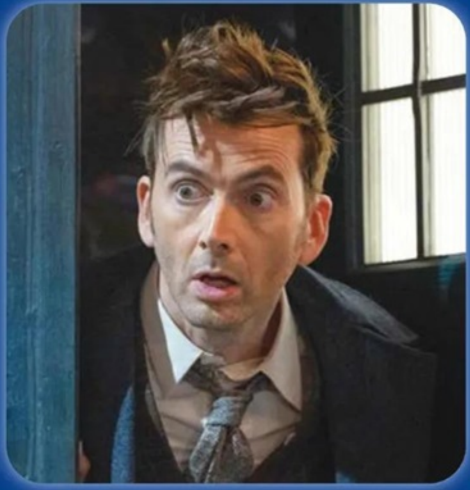
Inside the *Amazing World*

THE AMAZING WORLD OF DOCTOR WHO



"It's all about embracing the stuff that scares you"

Exclusive interview with the Fourteenth Doctor's directors

POLICE BOX JURY

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ISSUE 589
MAY 2023
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DOCTOR WHO MAGAZINE 589

Changa Button › Tom Kingsley › Rachel Talalay › Cleo Sylvestre › Moses Ogundeji › 60th Anniversary Poll: The First and Second Doctors › The Amazing World of Doctor Who › 60 Objects, 60 Years: 1978-82 › Flatline › Liberation of the Daleks Part 6

"A workplace romance, with Daleks."

BBC

Pull to Open

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THE AMAZING WORLD OF DOCTOR WHO

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DOCTOR WHO
EXCELIS COLLECTED
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STRANGE CHEMISTRY
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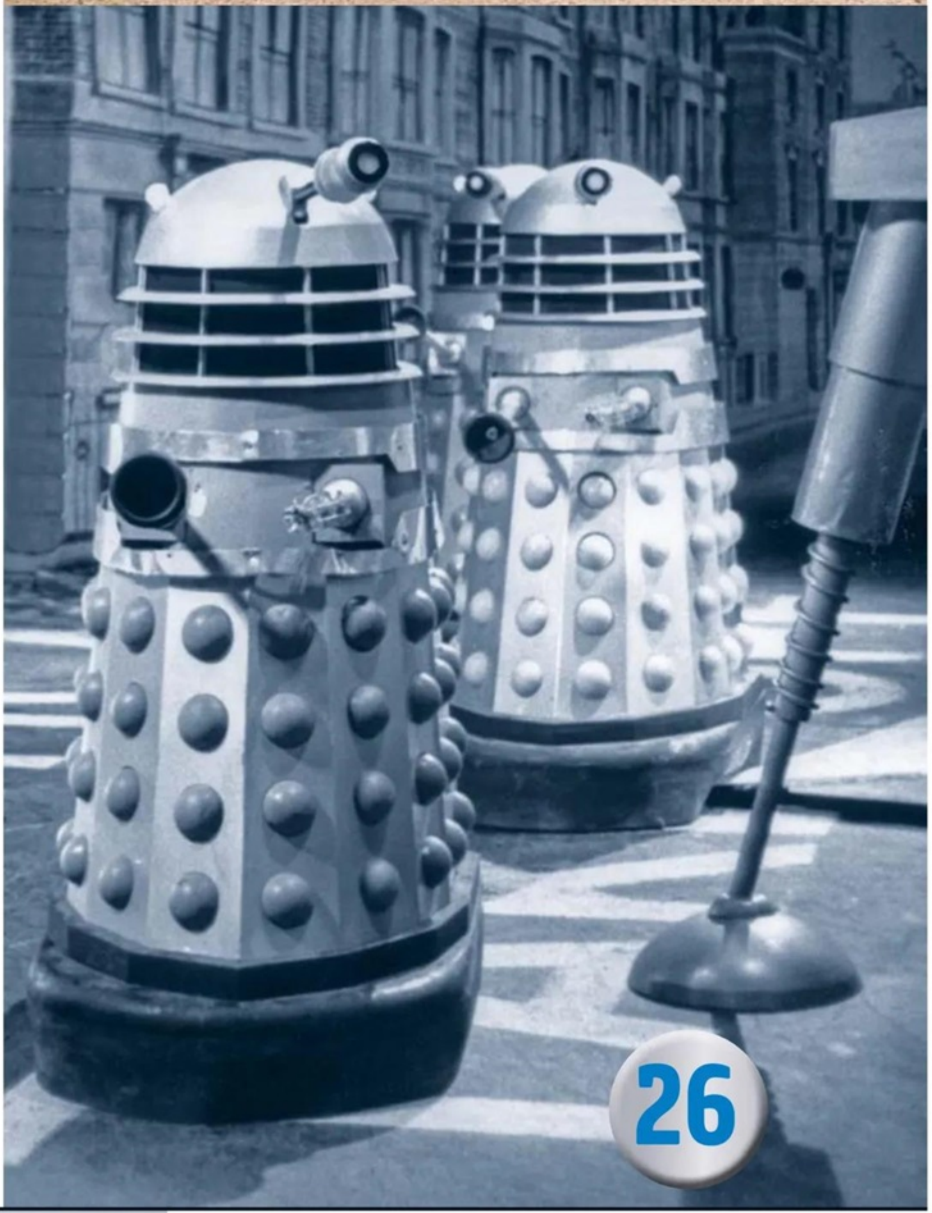

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EDITOR **MARCUS HEARN**
DEPUTY EDITOR **PETER WARE**
ART EDITOR **PERI GODBOLD**
DESIGN **MIKE JONES**
PAUL TAYLOR
CONTRIBUTING EDITOR **ALAN BARNES**

PANINI UK LTD
Managing Director CHRIS CLOVER
Consultant MIKE RIDDELL
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Head of Production MARK IRVINE
Circulation & Trade Marketing Controller REBECCA SMITH
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BBC STUDIOS, UK PUBLISHING
Chair, Editorial Review Boards NICHOLAS BRETT
Managing Director, Consumer Products and Licensing STEPHEN DAVIES
Director, Magazines and Consumer Products MANDY THWAITES
Compliance Manager CAMERON McEWAN
UK.Publishing@bbc.com

Email: dwm@panini.co.uk
Website: www.doctorwhomagazine.com
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EMAIL jack.daly@madisonbell.com
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SUBSCRIPTIONS EMAIL drwhomagazine@escosubs.co.uk

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Welcome

When I met director Rachel Talalay at Wolf Studios last year, her enthusiasm and exuberance certainly reassured me that *Doctor Who* was in safe hands. Not that I needed reminding – Rachel's previous work on the series includes *Heaven Sent* (2015) and *The Doctor Falls* (2017), which in my view are among the greatest episodes *anyone* has directed.

For the upcoming specials, Rachel has been joined by *Doctor Who* newcomers Tom Kingsley and Chanya Button. I couldn't be more pleased that all three directors are talking to us in this issue. Our full previews of their episodes are still some months away, so you can look upon Paul Kirkley's excellent interview as an early appetiser. Feel free to get stuck in on page 18.

We're an impatient bunch at **Doctor Who Magazine**, so something else we're running a bit earlier than you might have expected is the first set of results from our 60th-anniversary poll. From page 26 you can see how all of the First and Second Doctor stories are currently regarded by readers, along with our analysis of shifting opinions on the show's black-and-white era. In the next issue we'll publish the results of the vote on the Third and Fourth Doctors, and later in the year there'll be a climactic instalment revealing the ultimate winner. Well, 'ultimate' until the 70th anniversary rolls around to shake things up again.

BUS STOP
REQUEST
Shawcraft

Why aren't we waiting until nearer the actual 60th anniversary, in November? It's partly because we want to give each Doctor the space they deserve, and that means essentially serialising the results over several issues. But it's also because we know that before, during and after November we're going to be *very* busy elsewhere – namely, taking a detailed look at what Rachel, Tom and Chanya have brought to the screen. We predict the anniversary is going to be massive, and we'll need to be in the moment.

Right now, however, our poll results reflect on a time before many of us were even born. I must admit I was surprised by some of the voting, and slightly disappointed that certain stories didn't score higher. I know I've previously been critical of *The Web Planet* (1965) in these pages, but did the poor old Zarbi (left) *really* deserve to come at the very bottom of our initial chart? It would have been complicated and unwieldy to arrange the poll around individual episodes, rather than the overall stories they comprised, but I suspect it might have created a slightly different landscape of results. There's some cracking stuff in the first episodes of *The Web Planet* and *The Space Museum*, the latter being another seemingly unloved story from the same year.

If, like me, you think there are great episodes within the lower-rated stories in our poll then write in to let us know. Things can get a bit lonely on the planet Vortis – I could do with some company!

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Roger Langridge

Roger is, among other things, the long-time letterer of the **DWM** comic strip (see page 51). He's also a multiple award winner for his own comic projects like *Snarked!* and for licensed works such as *Popeye* and *The Muppets*. Once in a while he even draws things for this very publication.

Tom Spilsbury

Former **DWM** editor Tom is back in the pages of his old stamping ground to preside over the results of our gigantic 60th anniversary poll. This issue, it's the turn of the first two Doctors – but which stories have scored highly enough to go through to the grand final? Find out on page 26...

Christopher Hill

Chris has been collecting *Doctor Who* merchandise for more than 50 years. On page 34, he sits down with a nice cup of tea to review 1976's Typhoo promotion. He also chats to BBC Audio about the new release of *The Amazing World of Doctor Who* and its regeneration from book to vinyl record.

AMAZING WORLD OF
DOCTOR WHO

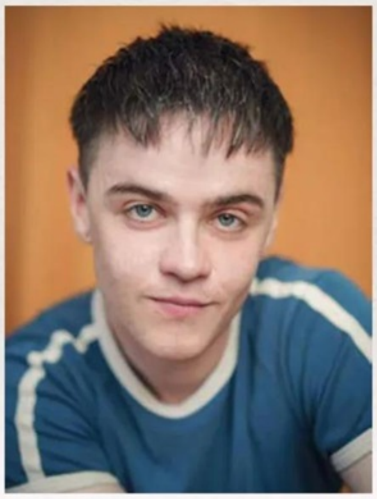
Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

New Faces

Bhav Joshi. Photo © YellowBellyPhoto.

Eilidh Loan. Photo © Kim Hardy.


Pete Machale. Photo © Olivia Spencer.

Miles Yekinni. Photo © Michael Shellford.

The *Doctor Who* production office has shared details of five actors who have been cast in forthcoming episodes.

Since graduating in 2017, **Bhav Joshi** has appeared in numerous stage and screen productions. The latest, *Tetris*, will be available on Apple TV+ from 31 March.

An award-winning actor, writer and director, **Eilidh Loan** played Lady Jane Grey in the BBC Four documentary *England's Forgotten Queen* (2018). Her subsequent TV work has included appearances in *The Sister Boniface Mysteries* (BBC) and *Traces* (Alibi).

Pete Machale's previous television credits include *The Feed* (Amazon Prime) and *Gangs of London* (Sky Atlantic). Pete is also a writer, and is currently developing a solo theatre piece called *Dear Young Monster*.

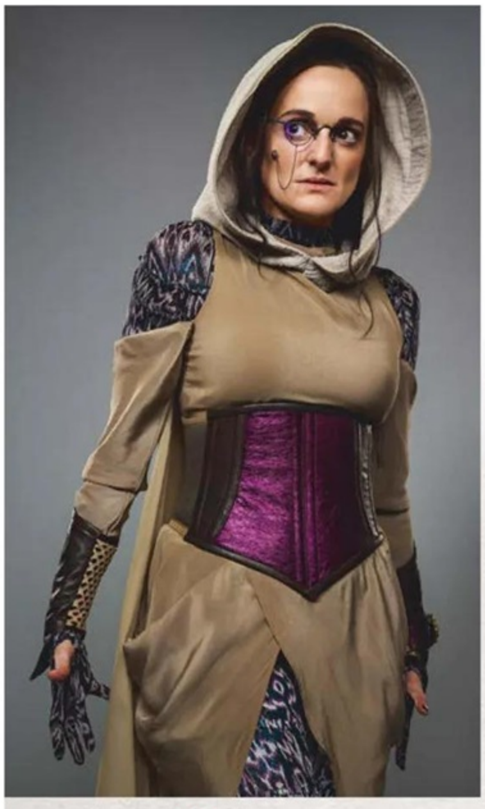
Previously a semi-regular in BBC One's *Doctors*, **Miles Yekinni**'s stage roles include the National Theatre's production of *War Horse* (at the New London Theatre) and *The Comedy About a Bank Robbery* (Criterion Theatre). His recent screen credits include the acclaimed Apple TV+ series *Slow Horses*.

Hemi Yeroham started work on *Doctor Who* shortly after completing his run in *Jews. In Their Own Words* at London's Royal Court Theatre. He recently appeared in the fifth season of the award-winning podcast comedy *The Amelia Project*.

We'll have more information about the episodes featuring the Fifteenth Doctor (Ncuti Gatwa) and Ruby Sunday (Millie Gibson) in future issues.

Hemi Yeroham. Photo © Livio Salvi.

Doom's Day Draws Near


Sooz Kempner as Doom.

BBC Studios has announced *Doom's Day*, a new multiplatform story for *Doctor Who's* 60th anniversary year.

Launching later in 2023, this standalone series will allow *Doctor Who* fans to follow Doom, the universe's greatest assassin, as she travels through all of time and space in pursuit of the Doctor, who she needs to rescue her from the ever-approaching Death. She has only 24 hours and a vortex manipulator to save herself before her fate is sealed forever...

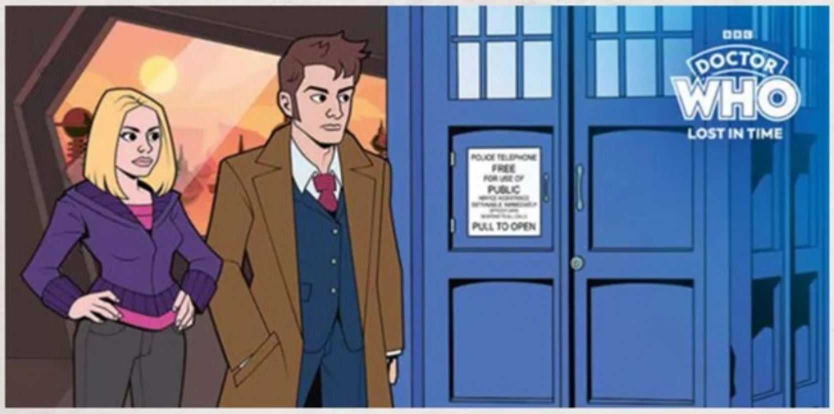
Stand-up comedian, comedy sketch artist and actor Sooz Kempner will be the face and voice of Doom, and a number of fan-favourite characters will feature on her journey.

Russell T Davies says: "*Doom's Day* is a huge new adventure for the whole *Doctor Who* universe – starring the brilliant and hilarious Sooz Kempner as an intergalactic assassin. Her adventures will span comics, audio, a novel, video games stories and more, expanding the world of *Doctor Who* into brand-new territories. Beware the Doom's Day, it's coming for us all."

BBC DOCTOR WHO
DOOM'S DAY

Sooz Kempner says: "To be part of the *Doctor Who* universe, a British institution up there with cups of tea and James Bond, is surreal and amazing! I love everything about Doom and can't believe I get to travel across time and space with her."

Doom's Day will kick off on *Doctor Who* online digital channels later this year, after which **Doctor Who Magazine**, Titan Comics, Penguin Random House, East Side Games, Big Finish and BBC Audio will each tell a section of Doom's story, focusing on one of the 24 hours Doom has left on the clock.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LOST IN TIME
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PULL TO OPEN

ACTIVATE
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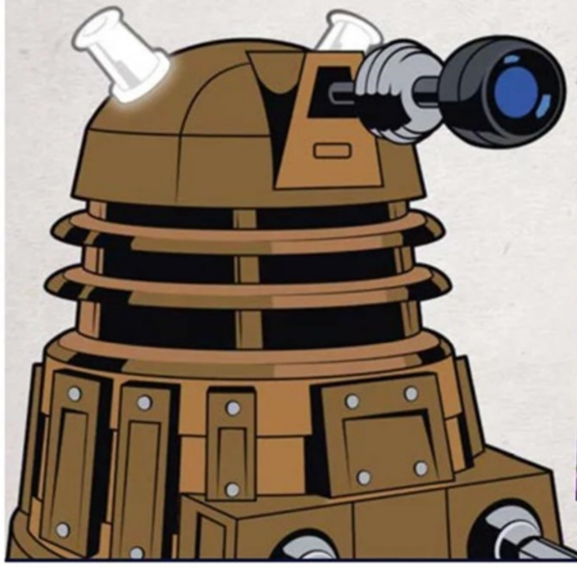
from different worlds

The Doctor
I'm the Doctor, I've met your kind many times before. I'm here to negotiate for Earth
DISCOVER NEW
Doctor Who adventures

Lost Found



ELEVENTH DOCTOR
COLLECT
COLLECT
your favourite Doctors

A new free-to-download *Doctor Who* mobile game is now available.

In East Side Games' *Doctor Who: Lost in Time*, players explore time and space, collecting energy to save the universe. In the process, they embark on an original story involving several Doctors and companions, locations such as Gallifrey, Skaro and Atlantis, and monsters including the Daleks, Cybermen and Sea Devils.

Lost in Time is the first 'idle' *Doctor Who* mobile game. This means that when players hit certain milestones, they will see their game progress even when not active on their device.

Visit *tinyurl.com/WhoLostinTime* for more details.

Making Remake

An audiobook version of the seminal 1970s publication *The Making of Doctor Who* is due for release later this year.

Written by Terrance Dicks and Malcolm Hulke, the book was first published by Piccolo in 1972 and broke new ground in its behind-the-scenes coverage of the programme. A thoroughly revised and updated version, including much new material, was published by Target in 1976.

Piccolo
THE MAKING OF DOCTOR WHO
Malcolm Hulke & Terrance Dicks
THE MAKING OF DOCTOR WHO
TERRANCE DICKS AND MALCOLM HULKE

The new audiobook contains material from both editions, including Time Lord records, UNIT memos, and production details for both *The Sea Devils* (1972) and *Robot* (1974-75). The narrators are Geoffrey Beevers, Jon Culshaw, Louise Jameson, Katy Manning and Dan Starkey.

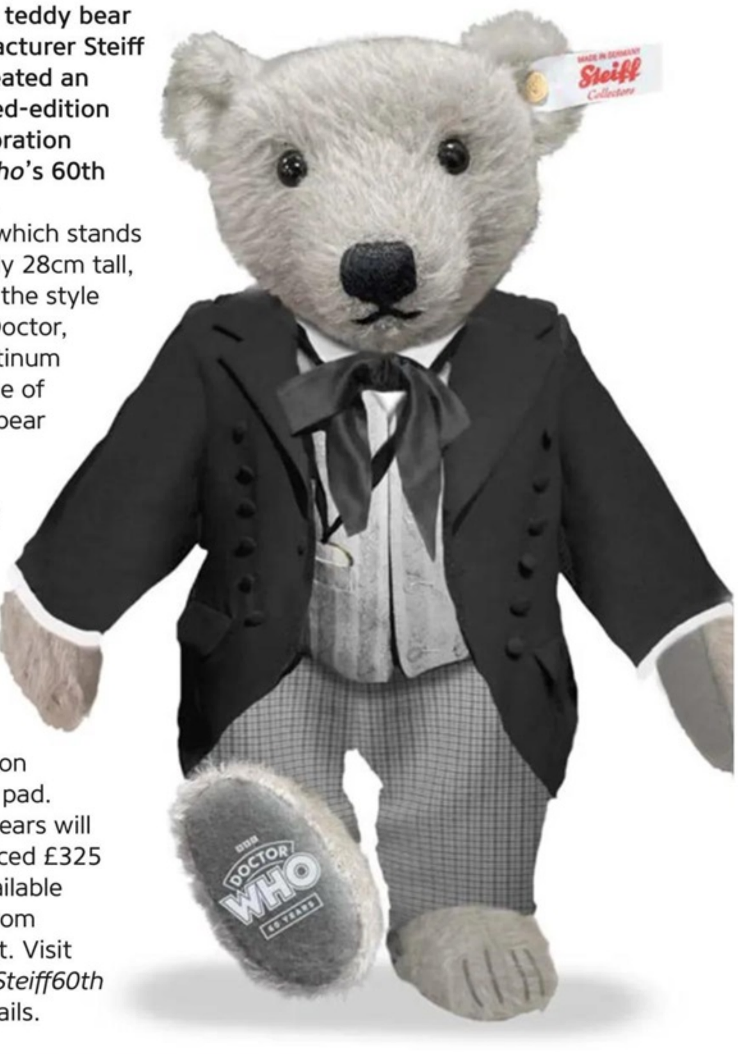
The Making of Doctor Who will be available from 1 June 2023 as a CD (RRP £17) and digitally.

BBC
THE MAKING OF
DOCTOR WHO
TERRANCE DICKS & MALCOLM HULKE
THE ORIGINAL 1970s PROGRAMME GUIDE

Fur-st Doctor

Prestige teddy bear manufacturer Steiff has created an official limited-edition bear in celebration of *Doctor Who*'s 60th anniversary.

The bear, which stands approximately 28cm tall, is dressed in the style of the First Doctor, with soft platinum grey fur made of mohair. The bear is five-way jointed so it can be easily posed, with features stitched by hand. The 60th anniversary logo is emblazoned on its right paw pad. Only 1,963 bears will be made, priced £325 each and available exclusively from Danbury Mint. Visit *tinyurl.com/Steiff60th* for more details.


MADE IN GERMANY
Steiff
Collectors
DOCTOR WHO
60 YEARS

Showrunners Special

SPECIAL EDITION
DOCTOR WHO MAGAZINE
EXCLUSIVE INTERVIEWS WITH
AND MORE!
SHOWRUNNERS
Producing Doctor Who from 1963 to now

Showrunners, the latest **Doctor Who Magazine** Special Edition, is out now.

Doctor Who's 60-year journey was launched by producer Verity Lambert; the series, in turn, served as the springboard for her own remarkable career. Since then, a further 12 producers have accepted the unique challenge of steering one of the most demanding programmes on television.

The latest **DWM** Special Edition examines what each of these people brought to the role, and gains exclusive new insights from their colleagues. Highlights include exclusive interviews with Sheena Bucktowonsing, Shirley Cooklin, Janet Fielding, Julie Gardner, Frazer Hines, Waris Hussein, Matthew Jacobs, Louise Jameson, John Leeson, Katy Manning and Marcus Wilson.

DWM Special Edition 63: *Showrunners* is on sale now at WH Smith, selected supermarkets and online from *panini.co.uk* priced £8.99. A digital edition is also available, priced £7.99 from *pocketmags.com* and on the **Doctor Who Magazine** app for iOS.

The DWM 60 Year Poll

After 300 stories, nearly 60 years and more than 14 Doctors, it's time to ask for your favourites from *Doctor Who*'s complete history so far...

We want you to give us your opinion on the *Doctor Who* stories that you've seen. This issue, it's the turn of the episodes starring Peter Davison as the Fifth Doctor (1982-84) and Colin Baker as the Sixth (1984-86).

Please visit our website at *doctorwhomagazine.com* and fill in the online form. Award a 10 to any story you feel is the best of the best, going down to 1 for those that you feel don't make the grade. There are no rules on how many 10s, 1s or numbers in between you can award – it's up to you.

Don't worry if you've not seen every story – or even if you've just seen one or two. Just give a mark for those you feel able to pass judgment on, leaving the square blank if you feel you can't. Oh, and it goes without saying – no multiple entries, please!

The polls covering the stories starring Jon Pertwee as the Third Doctor (1970-74) and Tom Baker as the Fourth (1974-81) have now closed. We'll publish the results of those in the next issue.

The Fifth and Sixth Doctors, played by Peter Davison and Colin Baker.

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Letter from the *Showrunner*

ILLUSTRATION BY MARTIN GERAGHTY

RUSSELL T DAVIES answers a distress call from a fellow exec...

Sunday 19 February, 2023.

D'you know, it's hard work on *Doctor Who*. Here I am, on a Sunday afternoon, and I'm stuck on sc 20-22 of ep eight (should that vital object stay in the Ops Room, or get moved to the Chamber?) and I've done a rewrite on ep one (which includes the words roar, Glastonbury and conquistador) and I've just sent notes on the third edit of ep four (including cutting the line, "I once went to the top of the Shard") when, hold on, ping!

An email from Julie Gardner. "Disaster. I can't find any silver glitter body spray."

Well!

Hold on. Context.

Julie's going to the BAFTAs, because her husband and my lovely friend, Julian Howarth, has been nominated for Best Sound, for *Avatar: The Way of Water*. And just to prove that all stories are *Doctor Who* stories, let me tell you, they first met on the set of *Doctor Who*. A workplace romance, with Daleks.

But now, today, I say, this is ridiculous! I'm a gay man. Surely I can find silver glitter body spray?! So I text my mate, Rob Keetch, better known as Cardiff's finest drag queen, or the finest on a Tuesday afternoon, Dr Beverly Ballcrusher. "Where can Julie get silver glitter body spray on a Sunday afternoon in London?"

Now just to prove that all stories are *Doctor Who* stories, Dr Bev – despite having a name taken from *Star Trek*, the poor lost soul – is vitally tied to the history of *Doctor Who*. We first met back in 2004 (I've told this story before but some of you weren't born, okay?). Late one night, we were shooting the end of our very first episode, *Rose*, in the middle of Cardiff city centre. The Doctor, Rose and Mickey were lined up for that pivotal last scene, Rose's choice: to stay with Mickey? Or leave in the TARDIS with a mysterious traveller in time and space? High drama. Huge moment. History. Until the runner said to me, "Excuse me, they'd like you to pop into Minski's." Oh, okay. We were filming right next to a gay club. So I pottered inside, wearing my anorak and good old analogue headphones so I could still hear the dialogue being recorded outside, as...

I walked in. The doorway's at the top of a long staircase. Dr Bev is on stage. And, yes, truly, faithful reader, she sings *Starmaker* from *Fame* to me, as I walk (slowly) down the stairs. We meet, we hug, we hoot, we argue, I slap Bev, she slaps me, we kiss, we make sweet love. And then I went back outside.

It's still one of my favourite nights on set. Filming, gay club, filming, with barely a blink in between.

Julie Gardner, executive producer of *Doctor Who*.

POLICE PUBLIC CALL BOX

Christopher Eccleston as the Doctor and Billie Piper as Rose in Series 1 (2005).

Anyway! Today. Help me, Dr Bev, you're my only hope. Dr Bev, like any drag queen, can solve every problem and suggests the Barry M range, available in larger Boots or Superdrug. (Other cosmetics are available. Except obviously, on this day, they weren't.)

At the same time, the call has gone out. The gays can hear a woman in peril. Phil Collinson is out for lunch, and just to prove that all stories are *Doctor Who* stories, he's with Michelle Collins, the Captain of the *Pentallian* from Chris Chibnall's *42*. So the late Captain Kathryn McDonnell comes to the rescue. "Try Hamley's!" Really? "Yes, or John Lewis!" I say, "It's like we're in *The Apprentice*!"

> *"Disaster. I can't find any silver glitter body spray."*

And then, in a climax to the tale which I'd frankly rewrite because it's not really exciting enough, Team Drag defeats Team 42, because, yes, there's one pot – just one left – of silver glitter in Boots! Gel, not spray, but what the hell. Crisis averted. The BAFTAs can go ahead!

Well, until ten minutes before transmission, when, hold on, ping! Another email from Julie. "Total jumpsuit malfunction!" But there, faithful readers, and drag queens, and the fascinating Venn diagram intersection between the two, I will spare your blushes and look away.

The point is though, because all stories are *Doctor Who* stories – yes, yes, yes, life on *Doctor Who* is hard work.

But sometimes, it's an absolute hoot.

PS, he lost. **DWM**

Comic Relief 2023

On Friday 17 March, viewers of BBC One's charity telethon *Comic Relief* got a surprise at the very start of the show – a regeneration!

On this year's Comic Relief night, the charity's co-founder and host Sir Lenny Henry transformed into David Tennant's Fourteenth Doctor. Tennant was also one of the hosts of the evening's telethon, although not in costume as the Doctor.

Doctor Who executive producer Phil Collinson tells **DWM**: "A lot of people have thanked us for contributing to Comic Relief when, in fact, we had nothing to do with it! Though we're delighted to be associated with such a good cause. David's always had a long association with them, so the first we knew of it was when a request came through from Comic Relief, asking if we'd be happy with a scene of Sir Lenny Henry regenerating into David. We said, 'Oh yes, fire away, help yourself.' To be honest, I was pleased that they'd even asked, it was very considerate of them!

"I think the initial plans were very elaborate, to create a full re-staging of Jodie's regeneration into David. But a message came through a few weeks later – because of schedules and deadlines, they asked if they could simplify it. Again, of course, no worries – we were honoured simply to be mentioned in the same breath!

"Things got slightly complicated on 23 February, when David and Sir Lenny shot what's called an 'appointment to view trail'. The plan was for David to be in his normal clothes. But they ran out of time, and he stayed in his Doctor costume. So the bonus is, you got to see more of that costume than anyone had ever planned. And for the best possible cause. If you were glad of that, then Comic Relief is still accepting donations.

"*Doctor Who* has had lots of contact with Comic Relief over the years – we once shot a special *Sarah Jane Adventures* mini-episode starring Ronnie Corbett in 2009. But we're traditionally more associated with Children in Need night. And without making any promises, we have the beginnings of plans to contribute something absolutely unique this year! Fingers crossed, more news to come."

This year's *Comic Relief* also featured a sketch in which a Dalek auditioned for the Eurovision Song Contest to a panel of judges, including Graham Norton (see WhoTube on page 11).

Visit *comicrelief.com* for more information on the charity. **DWM**

The result of Sir Lenny Henry's regeneration on *Comic Relief* – the Fourteenth Doctor (David Tennant)!

David Tennant and Sir Lenny Henry.

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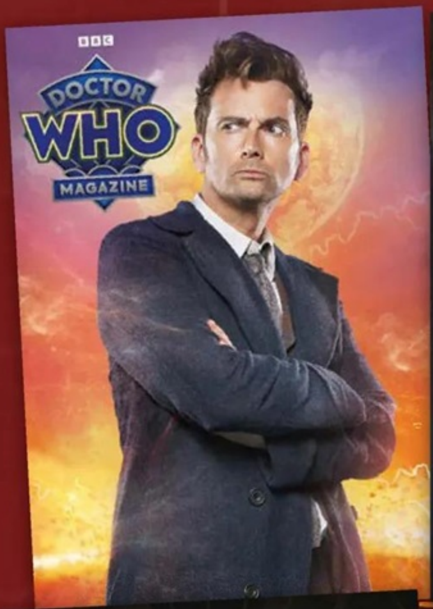

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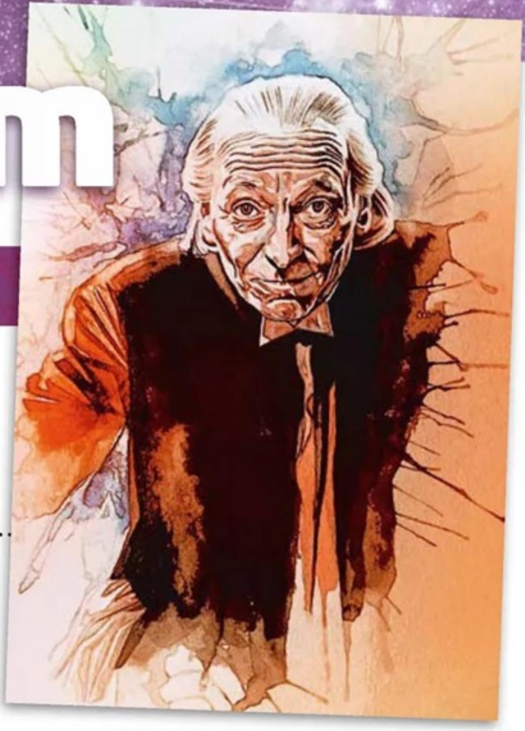


The First Doctor by Paul Pickford.

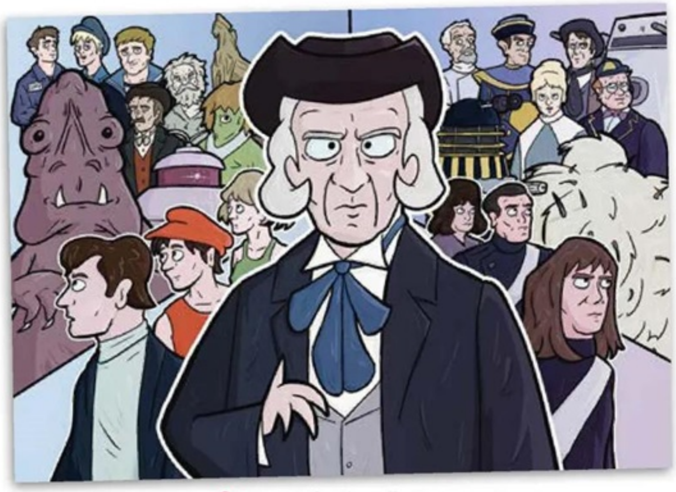
Doctor Who Magazine's 60th anniversary polls are now well underway. Lots of you wrote in to let us know your top three First and Second Doctor stories...

FIRSTS AND SECONDS

IAN SYMES EMAIL

I became a fan in 2005 aged 18, as I was part of the unlucky generation that didn't have *Doctor Who* on air during childhood, when most people get hooked. I immediately started reading up on what I'd missed, but my experience of actually watching the 'classic' series was patchy until a few years ago, when I decided to undertake watching every episode ever, in order. It took me nearly four years, but it was so worth it, especially for the very earliest days of the show.

Even taking into account the not insubstantial barrier of certain episodes no longer being in existence, watching telesnap recreations or animations to fill the gaps made for a much more complete and satisfying experience. I felt like I'd uncovered some real gems; there's so much packed into those stories, and a surprising amount of serialisation across different stories at times, which is all the more reason to watch the complete run in order. I feel like the Blu-ray collections will help fans to undertake this particular pilgrimage much more easily in the future, when all 26 seasons have been released.



Season 3 by Tigorello Fore.

I made notes and ratings for each adventure as I watched, so my top threes for the first two Doctors would be, for the First Doctor:

Third, *The Chase* [1965] – much maligned, but tons of fun.

Second, *The Dalek Invasion of Earth* [1964] – would be perfect if it had bonus Cribbins, like the film.

First, *The Time Meddler* [1965] – the only undisputed 10-out-of-10 story for the First Doctor.

And for the Second Doctor:

Third, *The War Games* [1969] – just a shame it was *only* ten episodes.

Second, *The Evil of the Daleks* [1967] – it's incredible even in audio-only form; if I could pick just one missing story to be recovered, this is the one.

First, *The Tomb of the Cybermen* [1967] – I don't think the Cybermen have ever been better, before or in the 50+ years since.

STAR LETTER

RICHARD THOMAS (59¾) EMAIL

I was lucky enough to get tickets for the BFI showing of 1972's *The Sea Devils* on 4 March. Even though I was in severe pain, as I'm about to have a very urgent new right-hip operation, I was determined to be there in full Third Doctor cosplay from *The Sea Devils* – and that ain't easy when on strong painkillers, believe me!

The event was superb in every way and was attended by the sublime and unstoppable Katy Manning, whose positive energy is infectious. I'd like to say a big thank you to everyone involved and especially to Katy, who offered me the most wonderful hug at the autograph table and even blew a kiss towards my soon-to-be-replaced hip to speed up the healing process.

Katy Manning, you are adorable and indomitable. You supported so many people from afar during COVID. You spread love and joy with your endlessly positive approach to life and you always look so beautiful and impeccably dressed at events. I for one am very grateful indeed for you being our Jo Grant and more importantly, in 2023, our Katy.

Katy Manning and Richard Thomas at the BFI Southbank on 4 March.

Richard wins a copy of *The Third Doctor Adventures: The Return of Jo Jones*, a new box set of audio adventures starring Katy Manning. It's available now from *bigfinish.com* price £19.99 (CD plus digital) and £16.99 (digital only).

DOCTOR WHO
THE RETURN OF JO JONES

DONIZETE JR BRAZIL

I have been exploring the 'classic' Doctors stories at my own pace and just recently finished the Troughton era.

My top three Hartnell stories are: first, *Marco Polo* [1964]; second, *The Romans* [1965]; and third, *The Aztecs* [1964] – all of them historical gems! As for Troughton, it's quite difficult for me to choose just three because I really love the 'base under siege' format popularised during his era, but I'll give it a try:

First, *The Abominable Snowmen* [1967]/*The Web of Fear* [1968] – can we pretend it's a two-parter? I just really love The Great Intelligence!

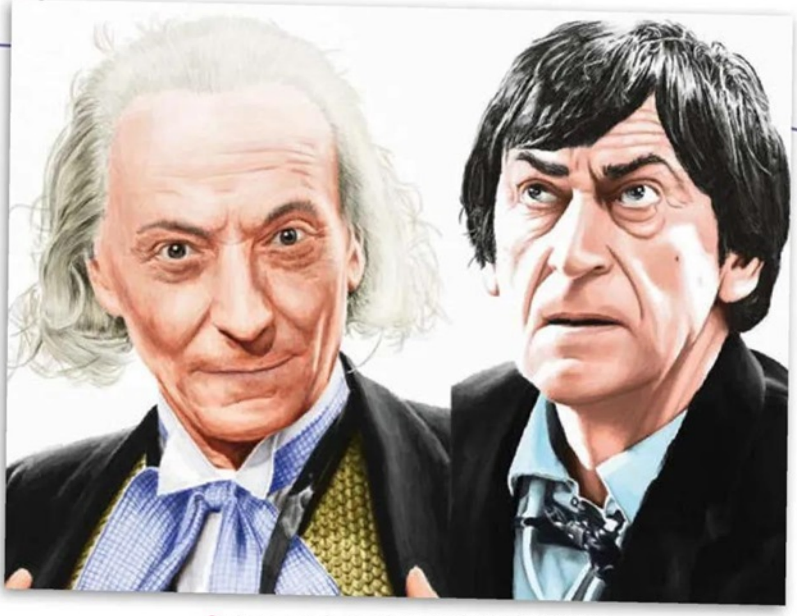
Then second, *The Power of the Daleks* [1966]; and third, *The Faceless Ones* [1967].

HUGH (17) MELBOURNE

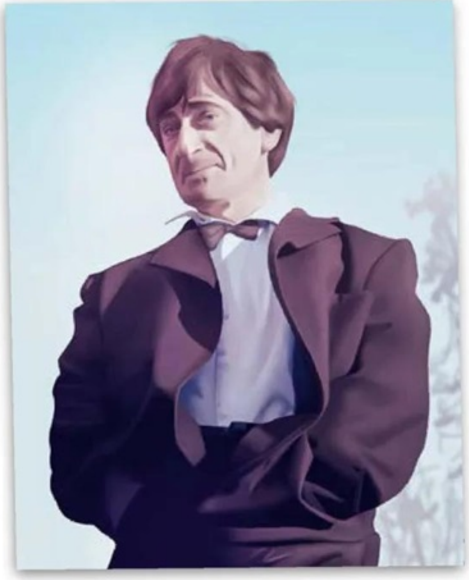
For Hartnell, my third favourite story is *The Keys of Marinus* [1964]. Its simple six-part 'scavenger hunt' feel created a great structure for the narrative. I like to think that Marinus was the acid planet at the beginning of *The Halloween Apocalypse* [2021].

My second favourite Hartnell story is *Marco Polo*. It's just a fantastic historical story, and I really enjoy the way the that it's paced. However, my all-time favourite Hartnell story is easily *The Chase*. It has Daleks pursuing the Doctor throughout history, who couldn't love that? It also ends with one of the best companion exits the show has ever had.

As for Troughton, my third favourite story is *The Macra Terror* [1967]. I love the *1984*-esque brainwashing storyline, in addition to the Macra as a monster. In second place is *The Power of the Daleks.* It reminds me of *Revolution of the Daleks* [2021] in the way that the Daleks cleverly gain the trust of the humans. My absolute favourite Troughton story, however, would be *The Faceless Ones* – I adore a good shapeshifter/infiltration storyline!



The First and Second Doctors by Mark Patterson.



The Second Doctor by Millie Gray.

JACKSON LEE-JONES EMAIL
No era of *Doctor Who* has triumphed with its history stories more than the Hartnell era. It gave us absolute gems such as *The Aztecs*, *The Romans* and *The Massacre of St Bartholomew's Eve* [1966]. These stories are visually stunning, have some poignant moments of humour and sadness, and became the archetypes for modern historical stories such as *The Fires of Pompeii* [2008].

The Troughton era is quintessential 60s sci-fi; the era of monsters! Patrick Troughton's run starts off with a bang in *The Power of the Daleks*, where the Daleks at are their most menacing. *The Moonbase* [1967] and *The Seeds of Death* [1969] are perfect 'base under siege' stories. They both feature iconic *Doctor Who* monsters that are used well to create tension, while still allowing Troughton to shine with a spectrum of emotions, and always with that twinkle in his eye.

Turn to page 26 for the start of our 60th anniversary poll results.

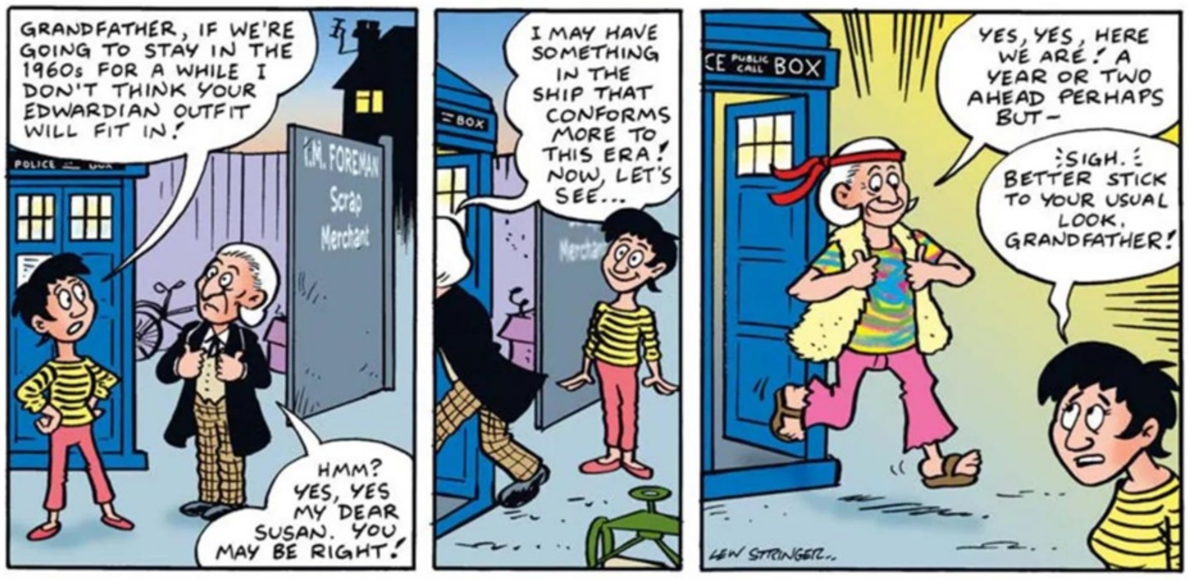
Back to the last issue of **DWM**, in which we celebrated the *Doctor Who* spin-off *The Sarah Jane Adventures*...

AGAIN, SARAH JANE

JOHN A COLLINS SOMERSET
The picture on the front of **DWM** 588 was one I'd never seen before, so I was grateful to see it and the *Sarah Jane Adventures* episode analyses. As a youngster, I received many letters and autographed pics from the great fellow Liverpudlian, Elisabeth Sladen [who played Sarah Jane]. She was gracious then, and when I met her a few times as an adult. I even got a kiss once!

I'm grateful for your *SJA* celebration, and the photograph used. I loved Sarah Jane the character, and I loved Lis Sladen, the wonderful, generous actor. Thank you, Sarah. Thank you, Lis. Thank you, Russell [T Davies, series creator], →

The Daft Dimension BY LEW STRINGER


GRANDFATHER, IF WE'RE GOING TO STAY IN THE 1960s FOR A WHILE I DON'T THINK YOUR EDWARDIAN OUTFIT WILL FIT IN!
POLICE BOX
I.M. FOREMAN Scrap Merchant
HMM? YES, YES MY DEAR SUSAN. YOU MAY BE RIGHT!
I MAY HAVE SOMETHING IN THE SHIP THAT CONFORMS MORE TO THIS ERA! NOW, LET'S SEE...
BOX
Merchant
POLICE PUBLIC CALL BOX
YES, YES, HERE WE ARE! A YEAR OR TWO AHEAD PERHAPS BUT–
SIGH. BETTER STICK TO YOUR USUAL LOOK, GRANDFATHER!
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

Prepare to meet thy Doom, in the trailer for the forthcoming multi-platform adventure *Doom's Day*.
Go to: ***tinyurl.com/SoozDoom***

Comic Relief 2023 begins with Sir Lenny Henry regenerating into the Fourteenth Doctor!
Go to: ***tinyurl.com/LennyRegenerates***

In this *Comic Relief* sketch, unlikely candidates audition for Eurovision... including a Dalek!
Go to: ***tinyurl.com/EuroDalek***

A 2007 sketch from BBC One's *Dead Ringers* in which Tony Blair (Jon Culshaw) regenerates!
Go to: ***tinyurl.com/BlairRegenerates***

BLUE PETER BADGES
EPISODES:

Christel Dee presents a guide to every badge, pin and patch seen on Ace's jacket from *Dragonfire* (1987) to *The Power of the Doctor* (2022).
Go to: ***tinyurl.com/DeeAceBadges***

ON TWITTER…

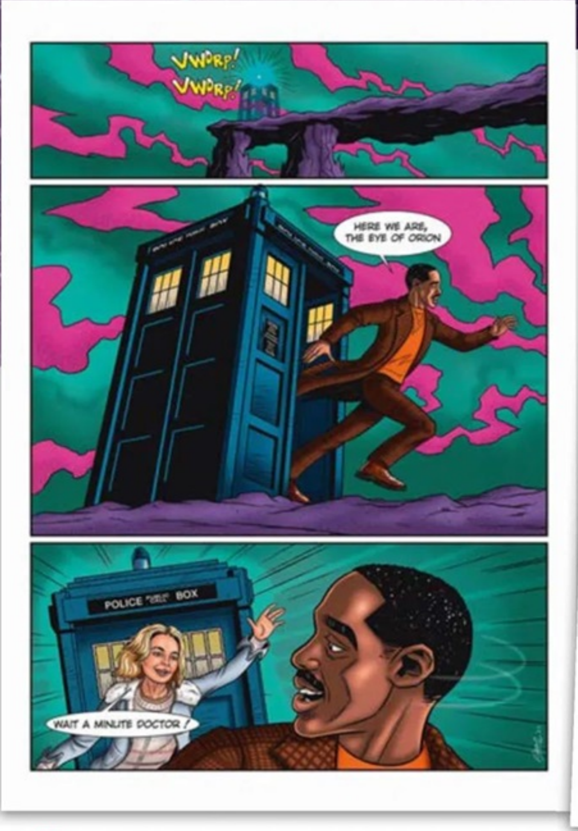
@kathieks72 A shout out to *The Web of Fear* [1968]. As a child of the 70s I loved the Target books. I had *Web of Fear* on semi-permanent loan from the local library. I hadn't seen any Troughton stories but I was in no doubt that he was the Doctor and he was the hero. Just brilliant.

@cmcabo97 Happy to renew my **DWM** subscription once again. I don't want to miss out on any info about *Doctor Who*'s 60th anniversary celebrations this year!

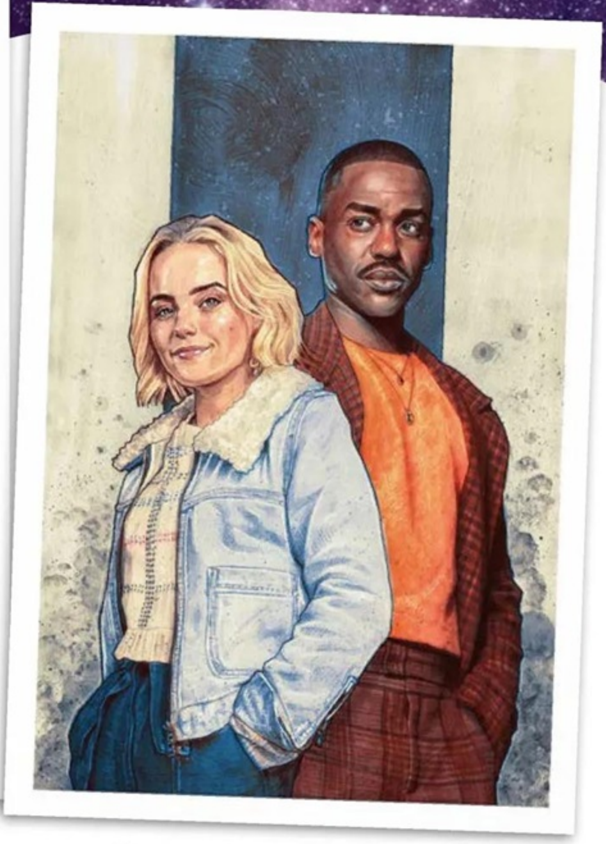
@nerddenreal I loved reading **DWM** 588. A wonderful celebration of the spin-off show, *The Sarah Jane Adventures*!

@DoctorWhoHome1 **DWM**'s coverage of *The Sarah Jane Adventures* was really great. It's making me want to revisit some of these stories!

@housetoastonish So good to see how working on *The Sarah Jane Adventures* was something really special for all the young stars, and how much they all loved Lis Sladen.


VWORP! VWORP!
HERE WE ARE, THE EYE OF ORION
POLICE BOX
WAIT A MINUTE DOCTOR!

A comic-strip adventure for the Fifteenth Doctor and Ruby, by Kieron Ward.



Ruby and the Fifteenth Doctor by Dan Liles.

→ BBC iPlayer, and **DWM** for highlighting this incredible and still relevant show.

CHRISTOPHER MERRIN EMAIL
I'm one of your 'older' *Doctor Who* fans, in my 50s. OK, I love the new stories but for me they don't have the nostalgia or repeatability of the 'classic' series. To be honest, *The Sarah Jane Adventures* had never interested me. I'd given up on them after the first episode as it was too much like a children's show, so I didn't expect much from the feature in **DWM** 588.

Instead, it sent me off to iPlayer and I'm working my way through the episodes now. Yes, it's still a kids' show, but you're right, there are some real televisual gems there that deserve acclaim.

More importantly, it meant I rediscovered Elisabeth Sladen. I'd loved her when I was six but wasn't prepared for how much I'd love her now. I was genuinely moved by her performance of that old favourite companion in later life. It made me miss her in a way I didn't expect to feel. You won me over. That was a superb issue.

ANDREW HSIEH (26) EALING
I have such fond memories of Sarah Jane Smith, whom I adored during my childhood and early teenage years. It was her 'new series' debut in my favourite episode *School Reunion* (2006) that made me fall in love with the character, followed by watching *The Sarah Jane Adventures* on CBBC. If guest appearances from familiar faces like the Slitheen, Sontaran Commander Kaagh, the Judoon, Brigadier Lethbridge-Stewart, and the Doctor (both David Tennant and Matt Smith) weren't enough to satisfy me as a Whovian, there was also the fact that *SJA* was primarily set in my home town, Ealing. I was amazed that the cast and crew were able to identify the different areas within the borough, despite the series being filmed (entirely) in Wales.

TONY GITTINS EMAIL
This month's edition of **DWM** was great, with its tribute to *The Sarah Jane Adventures*. I remember watching every season while I was in college and thought it was a great show that was worthy of being labelled as a *Doctor Who* spin-off. I met Elisabeth Sladen at an event in Blackpool once and found her a charming lady who was easy to talk to (I had to choose between an event at my old school on the same day, but Lis Sladen won hands down). My sister shared a story she'd written about the show, involving alien anarchists turning people into zombies including Sarah and her friends, and she was very complimentary about it.

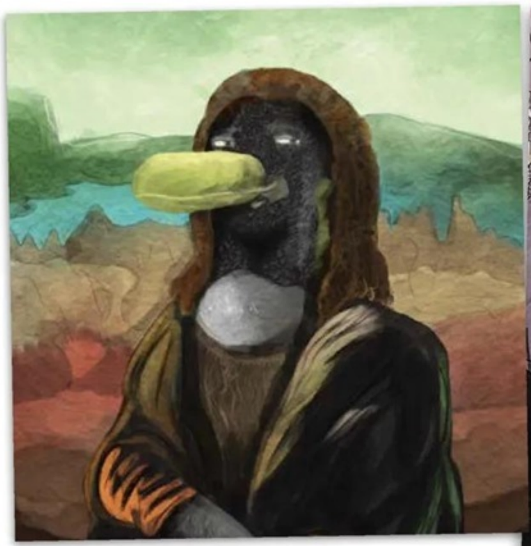
And finally…

ALL CHANGE!

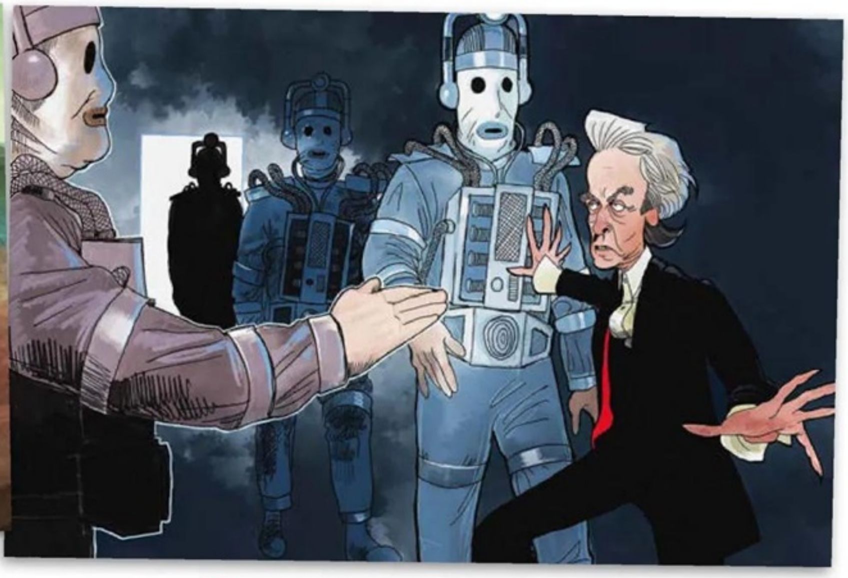
ADRIAN PORTER EMAIL
It was a joy to see Sir Lenny Henry regenerate into David Tennant's Doctor at the start of this year's *Comic Relief* [see page 8]. However, by my reckoning this was actually the *sixth* time we've had a regeneration into David Tennant!

First, there was Christopher Eccleston's Ninth Doctor in *The Parting of the Ways* (2005). Then there's David himself as the Tenth Doctor in *Journey's End* (2008). Also in *Journey's End*, the Tenth Doctor's hand regenerates. And then, of course, there was the Thirteenth Doctor, Jodie Whittaker, in *The Power of the Doctor* (2022).

But there was also a *Dead Ringers* sketch from 2007, in which Prime Minister Tony Blair (played by Jon Culshaw) regenerated into Tennant too! [See WhoTube on page 11.] Does anyone know of any more?! **DWM**



Frobisher, the Sixth Doctor's comic-strip companion, as the Mona Lisa. Picture by Justin Bush.



The Twelfth Doctor and Cybermen by David Baker.

PETER DAVISON · JANET FIELDING · SARAH SUTTON

BBC

DOCTOR WHO

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Production Diary

The latest of script editor **SCOTT HANDCOCK**'s exclusive updates from Wolf Studios.

It may feel like months since Christmas was here, but it's a lot more recent for the *Doctor Who* team. As we start shooting our first festive episode of the new era, work continues on the series to follow...

Wednesday 1 February

Block Three continues with a weekly page-turn of scripts, allowing director Julie Anne Robinson to catch up with our heads of department on everything from sets and stunts to monsters and costumes. Later, she meets with storyboard artist Mike Collins to talk through a number of key sequences from the first of her episodes.

More generally, producer Vicki Delow meets with post-production producer Ceres Doyle to discuss schedules and delivery times for the forthcoming series, incorporating everything from initial edits to ADR recording, grades and final mixes.

Thursday 2 February

An exciting monster discussion takes place today. The executive producers meet with Neill Gorton from Millennium FX and VFX supervisor Dave Houghton to break down the script descriptions for a key Block Three creature, and determine how best to realise it on screen.

Friday 3 February

An unusual set of auditions for aspiring young actors takes place at Wolf Studios, while Julie Anne and Russell T Davies meet to discuss an airlock. Away from the scripted drama, an unexpected fire alarm leads to cast and crew evacuating the studios shortly before the scheduled wrap time. (Fear not, everyone returns to catch up once we receive the all-clear!)

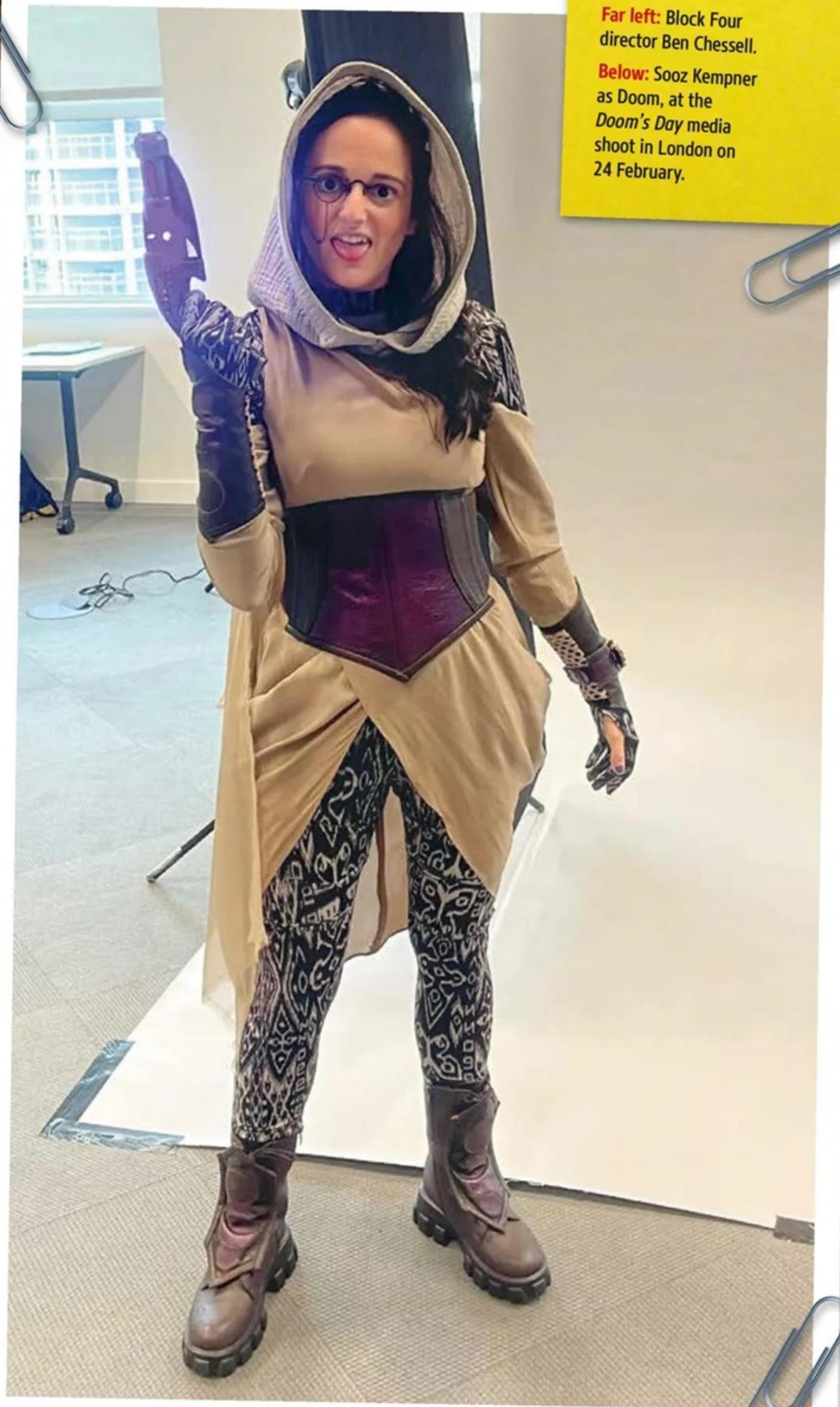
Monday 6 February

As we get into the second week of our Christmas Special shoot, a guest star from 2005 returns; one of our writers delivers their fourth draft of a script for Block Three; a hero prop gets its first unveiling in a Block Three tone meeting, and Block Four director Ben Chessell starts work with the crew in Cardiff.

Wednesday 8 February

Although we're in the middle of Block Two, it's also our first day of filming for Block Three – wibbly wobbly, timey wimey. The Block Three team then regroup in the afternoon for a series

Above left: Script editor Scott Handcock.
Below: Russell T Davies with Block Three director Julie Anne Robinson at Wolf Studios.



Far left: Block Four director Ben Chessell.

Below: Sooz Kempner as Doom, at the *Doom's Day* media shoot in London on 24 February.

of writer and designer meetings, including discussion of a unique VFX process for one particular set build.

Thursday 9 February

It's a day of two tones as we have our second Block Three tone meeting of the week, followed by our first Block Four tone meeting with Ben Chessell.

Monday 13 February

Today, Ben meets with a potential 1st assistant director, followed by a Millennium FX catch-up to discuss prosthetics, and a music meeting with producer Chris May and music supervisor Oliver White.

Tuesday 14 February

The Block Three team travel to Anglesey to scout an otherworldly location. Then, at lunchtime, I have a Zoom meeting with Julie Anne and her director of photography, Tobias Datum, to talk through the blocking for a scene they're shooting alongside Block Two later that evening.

Thursday 16 February

Back at Wolf Studios, Ben and I meet with Russell for a Block Four director page-turn, where we talk through the scripts in detail, page by page. This can cover anything from the pace of a scene, the emphasis of a line, the framing of shots: any question can be asked!

Monday 20 February

Executive producers and HODs gather for our second Block Four tone meeting, this time tackling the second of Ben's episodes. Supporting artists are a significant part of the conversation. Also: topiary.

Tuesday 21 February

Today marks our first day of technical recces for Block Three. Unusually, it's also our final day of technical recces.

Thursday 23 February

The supporting artist discussions continue as Ben catches up with crowd 2nd assistant director Charlie Campbell. Mike Collins returns to Wolf Studios for some Block Four storyboarding, and the producer group meet a potential director for Block Five.

Friday 24 February

Following our recces on Tuesday, the team reconvene for a Block Three production meeting with 1st AD Dan Mumford. They run through the proposed shooting schedule and confirm requirements for each department. Charitable conversations also kick off today.

Meanwhile, in London, James Page and the BBC Studios team conduct a special media shoot with Sooz Kempner ahead of their *Doctor Who: Doom's Day* announcement.

Monday 27 February

The producer group gather on Zoom to discuss costume and make-up for a special Block Four guest star.

Tuesday 28 February

As we reach the end of the month, the *Doctor Who* machine is truly hitting its stride. Today we continue our weekly HOD page-turns for Block Four; the Block Three team enjoy a costume catch-up; key scenes from upcoming episodes are rehearsed with stand-ins, and Ben Chessell and I meet for a Block Four writer meeting, discussing the second of his scripts.

More in March to come! **DWM**

Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

TELEVISION

Phaldut Sharma, Iwan Rheon, Mark Lewis Jones and Steffan Rhodri in *Men Up*.

Russell T Davies is executive producer on *Men Up*, which is currently shooting in South Wales. The one-off BBC drama, directed by **Ashley Way**, tells the true story of one of the world's first medical trials for Viagra, which took place in Swansea in 1994. **Aneurin Barnard**, **Mark Lewis Jones**, **Joanna Page**, **Steffan Rhodri and Paul Rhys** are among the cast.

Russell is also one of the executive producers of *You & Me*. Written by **Jamie Davis**, the series follows two timelines, dealing with love in all forms and what happens when someone is offered a second chance. The series, which features **Julie Hesmondhalgh**, is currently available on ITVX.

Peter Davison as Assistant Commissioner Gordon Stewart in *The Gold*.

Jo Martin in *Grime Kids*.

Currently filming in New South Wales, Australia, the Paramount+ drama One Night features **Jodie Whittaker** as one of three women forced to confront an event in their past after one of them writes a bestseller.

Peter Davison appears in the BBC drama *The Gold*, alongside **Hugh Bonneville**, **Ruth Bradley**, **Silas Carson**, **Vernon Dobtcheff**, **Amanda Drew**, **Hadley Fraser**, **Sean Gilder**, **Dan Li**, **Paul Thornley** and **Danny Webb**. The six-part series, currently on iPlayer, will be available on Paramount+ later in the year.

Jo Martin and **Don Gilet** are currently filming *Grime Kids* for the BBC. The series focuses on a group of young adults growing up in the early 2000s, as they try to make their voices heard through music.

Billie Piper is to play television producer Sam McAlister in *Scoop* for Netflix. The film, which also stars **Keeley Hawes**, dramatises events surrounding the 2019 interview with Prince Andrew that led to him stepping back from public life.

Karen Gillan as Nebula in *Guardians of the Galaxy Volume 3*.

Jim Broadbent and Penelope Wilton in *The Unlikely Pilgrimage of Harold Fry*.

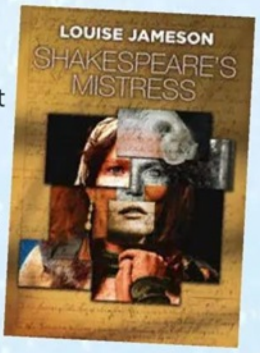
Richie Campbell, **Laura Elphinstone**, **Craig Parkinson**, **John Simm** and **Zoë Tapper** return for a third series of the Brighton-based detective series *Grace*. They're joined by **Mark Griffin**, **Molly Harris** and **Sarah Thom**. The series is currently available on ITVX.

FILM

Karen Gillan returns as Nebula in *Guardians of the Galaxy Vol 3*. Gillan is joined by **Chukwudi Iwuji** as the villainous High Evolutionary. The film is released in cinemas on 5 May.

Directed by **Hettie Macdonald**, *The Unlikely Pilgrimage of Harold Fry* reaches cinemas on 23 April. **Jim Broadbent** and **Penelope Wilton** lead the cast of this life-affirming tale of one man's walk across England.

THEATRE



Following its sell-out run in the West End last year, *Good*, starring **David Tennant**, **Elliot Levey** and **Sharon Small** will be available to watch in cinemas on 20 April, after which it will be added to National Theatre Live from 15 June.

Louise Jameson revives her one-woman show, *Shakespeare's Mistress*, at The Amelia, Tunbridge Wells on 23 April. The show combines stories from Louise's life as a performer with readings of her favourite Shakespeare sonnets.

From 20 April to 10 June, **Mark Gatiss** plays Sir John Gielgud in *The Motive and the Cue* at the National Theatre. It tells the story of the 1964 Broadway production of *Hamlet*, in which Gielgud played opposite Richard Burton. **Aysah Kala** is also in the cast. **ALEX MOORE**

OBITUARIES

Terry Burnett

Film collector **Terry Burnett**, who was responsible for returning both the third episode of 1965's *Galaxy 4* and the second episode of 1967's *The Underwater Menace* to the BBC in 2011, died on 11 February, aged 82.

THIS MONTH IN… 2003

THURSDAY 10 APRIL

London's *Evening Standard* broke the news: *Dalek jobs exterminated at the BBC due to lack of cash*.

Needless to say, *actual* Daleks weren't being laid off – rather, the 22 human employees of the BBC's Visual Effects Department, which was to be shut down after 49 years. "There has been a steady decline in the physical effects market in recent years as demand for 3D and digital effects has increased and programme budgets have been squeezed," post-production manager Lesley McMahon told the TV trade magazine *Broadcast*.

The Times dropped into the departmental workshop at Acton: "Around the work benches – each specialising in different materials, from fibreglass and metal to wood and rubber – sat the occasional reminder of the unit's prodigious and frequently ingenious output: rubber dinosaur heads, a 2ft radio-controlled phoenix, a 1,000-year-old man and a head mould for Kryten, the *Red Dwarf* android." Dave Havard – whose *Doctor Who* CV included *Planet of Evil* (1975), *The Ribos Operation* (1978) and *Frontios* (1983) – told reporter Sam Lister that the staff were all artists: "They can sculpt and are experts in pyrotechnics and carpenters and metal workers."

The department owed its existence to two Bernards. The first was Nigel Kneale's pioneering Professor Bernard Quatermass, whose initial *Experiment* in 1953 had concluded with a jerry-built sequence showing a monster in the Westminster Abbey rafters, suggesting the need for a specialist division. The second was R and D engineer Bernard Wilkie – who, in 1954, teamed up with senior scenic artist Jack Kine to form the world's first such unit, in time to build rockets and dome-dwelling monsters for *Quatermass II* (1955). "The BBC cannot spend too much money on production effects, models and space-ships," explained *Picture Post* reporter Arthur Vincent in a profile of Kneale that year. "So the story has to be told with materials easy to get, and cheap to buy."

By 2003, it was becoming easier and often cheaper to use CGI. "The diet for physical special effects work is less," said department manager Nick Sainton-Clark, who'd recently worked on 'TARDIS-cam' models for the official *Doctor Who* website. A BECTU (Broadcasting, Entertainment, Communications and Theatre Union) official regretted the proposed closure, explaining: "The BBC's view is that the business formerly undertaken by the special effects unit [sic] will be moved to the freelance sector."

All this, of course, was the direct consequence of a Dalek-devised policy – if, that is, you believed the late TV playwright Dennis Potter, who'd described 1990s BBC Director-General John Birt as one of two "croak-voiced Daleks" among the Corporation's executives. Introduced in 1993, Birt's 'Producer Choice' scheme had empowered programme makers to buy services from outside the BBC, where the in-house cost was deemed to be greater. Ten years later, the Visual Effects Department was no longer deemed profitable, so it was goodbye to the division that had made countless spaceships fly, like the saucer flying over London in *The Dalek Invasion of Earth* (1964).

Which, oddly enough, proved to be the last *Doctor Who* sequence worked on before the doors were closed. The *Dalek Invasion of Earth* DVD, released in June 2003, included an option to watch the story with replacement effects, including a CGI saucer (originally created by Sainton-Clark for a TARDIS-cam clip) and a reworked shot of the 21st-century Battersea Power Station, its spherical *Quatermass II*-like reactor being the last-ever *Doctor Who* model specially made by the department as was.

It wasn't quite the end, as it turned out. In order to complete model work for the Channel 4 documentary *Extraterrestrial*, effects designer Mike Tucker – originally an assistant on *Dragonfire* (1987) – ended up being kept on as the one-man 'BBC Post-Production Model Unit'. Under that banner, he went on to successfully pitch for several other effects projects – including work for the early series of the revived *Doctor Who*, such as the showpiece shot of a spaceship smashing through Big Ben in *Aliens of London* (2005). "I was still based at the BBC site at Kendal Avenue for all this," he explains, "in a unit next to the old BBC Visual Effects Department, which was by then being converted into studio space to film [cold-case crime drama] *Waking the Dead*."

However, Mike had been operating under the wing of the in-house Computer Graphics Department, which was soon marked for closure itself. "Our final story was *School Reunion* [2006] – including the rusty K9 – and the very last shot done by an in-house BBC effects unit was the explosion of the school." Later that week, Mike moved to Ealing to set up his own, freelance, Model Unit.

The question lingers, though: if the original department could have kept going just a few months longer, in time for the announcement of *Doctor Who*'s return… might it still be thriving today? **ALAN BARNES**

Visual effects designer Bernard Wilkie.

Mike Tucker on set for *Dalek* (2005). Photo © Mike Tucker.

The CG Dalek saucer from the DVD of 1964's *The Dalek Invasion of Earth*.

K9 in *School Reunion* (2006).

ALSO THIS MONTH

Bernard Cribbins as Wally Bannister in *Coronation Street*.

Thursday the 17th
A new cast member was to join *Coronation Street* – the 74-year-old one-time Dalek dodger Bernard Cribbins. Playing pensioner lothario Wally Bannister ("a big cheese in a local domino league"), he was set to charm Deirdre's formidable mother, Blanche Hunt.

THE THREE DIRECTORS

CHANYA BUTTON, **TOM KINGSLEY** and **RACHEL TALALAY** are the filmmakers tasked with bringing *Doctor Who*'s trio of 60th anniversary specials to the screen. It's an honour and a privilege, they tell **PAUL KIRKLEY**.

Directors are a bit like Doctors, in that you'll rarely find more than one of them in the same place at the same time. But for Rachel Talalay, Tom Kingsley and Chanya Button – the directors helming this year's *Doctor Who* 60th-anniversary specials – production schedulers were able to waive the Blinovitch Limitation Effect and convene all three of them in the same space-time event, as production on their stories overlapped during the summer of 2022.

"As a director, you hang out with lots of different crews and lots of different actors – but you never hang out with other directors," says Tom. "So it was great to be able to spend time with Rachel and Chanya. It was nice to be able to celebrate the good times… and moan about the bad times!"

"We had a really strong bond together," agrees Rachel. "It wasn't about who was competing with who, it was about: 'How can we make this whole unit work?' Which, as Tom says, isn't something you normally get to do, as a director."

"Getting to know Rachel and Tom, who are both absolutely brilliant, was one of the loveliest things about making these specials," concurs Chanya. "It's very rare you get to do that, and it ended up being a really special part of the process."

Today, **Doctor Who Magazine**'s attempt to reunite 'The Three Directors' for a chat about the specials has met with only limited success. We've managed to lift Rachel and Tom from their own time streams onto the same Zoom call, but Chanya is stuck in a time eddy (she's actually shooting a movie), so her contribution was recorded separately. If it helps to picture her on a television set dangling from the TARDIS ceiling, go right ahead, as the trio give us the lowdown on helping Russell T Davies, David Tennant, Catherine Tate and the gang launch *Doctor Who* on the latest incredible chapter of its six-decade odyssey… →

Opposite page: Directors Rachel Talalay, Chanya Button and Tom Kingsley.

Left: David Tennant as the Fourteenth Doctor.

"WE HAD A REALLY STRONG BOND TOGETHER. IT WASN'T ABOUT WHO WAS COMPETING, IT WAS ABOUT: 'HOW CAN WE MAKE THIS WHOLE UNIT WORK?'"

RACHEL TALALAY

THE THREE DIRECTORS

→ So, it's *Doctor Who*'s 60th birthday – and you guys are in charge of the party. No pressure...

Rachel: [laughing]: Not at all. We didn't feel any of it...

Tom: It was just a great honour. The scripts are so good, and you're supported by such a good team, that you don't really feel under pressure.

Chanya: It does feel like a great privilege, and a great responsibility. As someone who loves *Doctor Who* myself, and has such a lot of love and respect for the show and its fans, I was absolutely blown away by the opportunity to be involved with the 60th anniversary.

Rachel: Coming back to do the 60th with Russell and David and Catherine, and that whole group, did feel like a huge honour. You have to live up to the importance of it. But I think the pressure will come closer to broadcast. Right after transmission, that's when I always turn my social media off...

Pah – everyone loves your work on the show, Rachel. And according to Russell in DWM, they "threw themselves" at you and begged you to come back...

Well, they didn't have to work very hard... Although I did make them work a *little* bit, because I had another offer – a very large offer – at the same time.

Tom, this is your debut on *Doctor Who* – a programme you first discovered via 1993's Jon Pertwee radio drama *The Paradise of Death*. I'm not sure anyone's ever said that before...

Tom: Yeah, when I was growing up, my parents didn't let us watch TV. But we used to listen to cassettes of sitcoms and stuff like that on long car journeys, and that's where I first heard *Doctor Who*. It was an interesting way to encounter it, because you just had to *imagine* what it looked like.

So is your whole television career a kind of long revenge against your parents?

I think it might be. It's cheaper than therapy!

Chanya, David Tennant was your first Doctor, wasn't he?

Chanya: Yes, I was very much a fan of David's first tenure. I remember being so captivated by him, and Billie Piper as Rose.

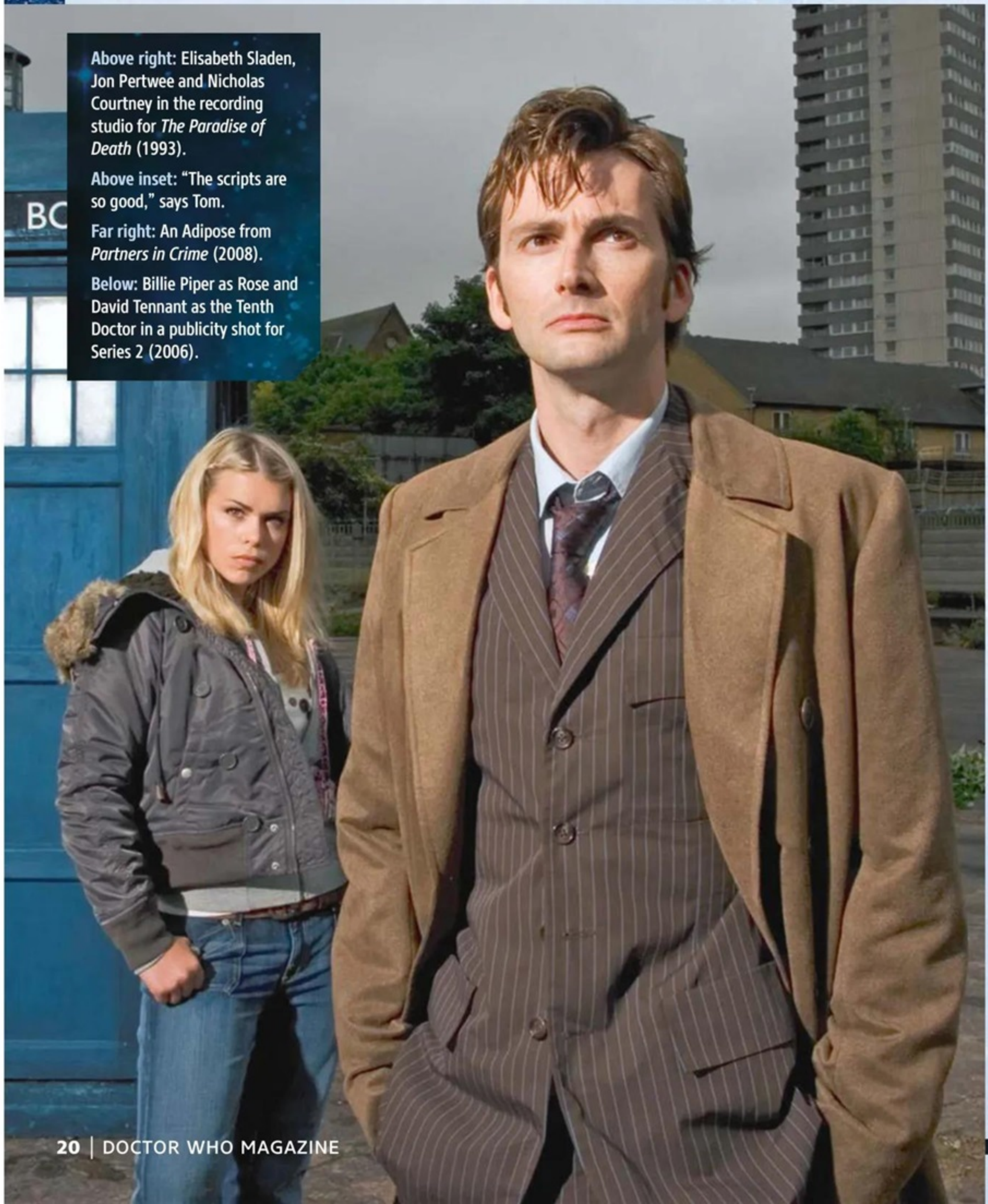
Did you tell him that on set – that you loved him as a teenager? Or would that not have been terribly professional?

Chanya: I don't think I put it quite that way, but I did demonstrate a pretty encyclopaedic knowledge of his episodes. He knew that I was going back and rewatching a lot of them while we were working together. Which I think he was quite amused by – me coming back in the next morning with a question about the Ood or the Adipose or something. He was like, "Are you just going home and watching *Doctor Who*?" Which I was. It was fun to revisit something I really remember loving at such a formative time of my life.

What was your reaction to Russell's scripts?

Tom: I opened mine and just tore through it. Even as a reading experience, it was so exciting. But I kind of got to the end of it and thought, "Well, I pity whoever has to direct that, cos it's an absolute nightmare!" I was planning to email my agent the next day and say, "It's amazing, but... no way." But when I woke up the next morning, I was still thinking about it, and I started to figure out: "Well, how could you actually *do* this?" Because a lot of my episode is quite weird.

Even at the readthrough, Rachel, your episode went down so well, and I was really jealous of you getting to direct it. Because there are so many complicated stage directions in mine, the reaction in the room was a bit like, "Um, sorry, what?" Which made me think it was going to be a disaster. But of course, when you come to film it, it's actually really cool. It's got a lot of similarities with two of my favourite films, *Aliens* and *The Thing*. It's a little bit of the DNA of those, mixed in with *Doctor Who*.



Above right: Elisabeth Sladen, Jon Pertwee and Nicholas Courtney in the recording studio for *The Paradise of Death* (1993).

Above inset: "The scripts are so good," says Tom.

Far right: An Adipose from *Partners in Crime* (2008).

Below: Billie Piper as Rose and David Tennant as the Tenth Doctor in a publicity shot for Series 2 (2006).

Rachel: I read all three, and my first reaction was "Wow!" The first one is classic family *Who*. It's bringing back that world that Russell left [in 2010], with David and Catherine. And then after that it becomes much more expansive, with Russell really throwing his massive imagination at it, while also being thoughtful about setting up the next series.

Tom: Each special has a really different flavour. It feels like Russell flexing his muscles, and showing all the different things *Doctor Who* can do.

Rachel: My episode features lots of people in lots of scenes. There's soldiers, there's battles, and I thought, "I haven't always succeeded in doing the action stuff, with loads of extras, that well in the past. This is really scary for me." So I was determined to do that part really, really well. It's all about embracing the stuff that scares you.

> **"EVERY PAGE I TURNED, IT WAS A DIFFERENT WORLD AND A DIFFERENT IDEA."**
> CHANYA BUTTON

Chanya: It was just the most expansive thing I've ever read. Every page I turned, it was a different world and a different idea and a different sort of bonkers and inspiring adventure. It was just the ultimate luxury to read it and go, "This is a writer at the very peak of his abilities, completely unbound and confident in what he's putting on the page." Which, as a director, is really empowering. It's challenging, in the most positive way possible, for someone to go: "Here's a big idea, let's see how you do it."

Can anything in your CV prepare you for directing *Doctor Who*?

Chanya: It's definitely its own world. You can watch comparative sorts of fantasy worlds, like Marvel or DC, but *Doctor Who* is really its own beast. It's got such a big heart, and it's uniquely human in that you've got these beautiful scenes that speak eloquently about how joyful and painful it is to be a human being. And having the Doctor observe that is one of the most intelligent and emotionally eloquent things about the show. But it's accompanied by these brilliantly imaginative, fantasy-driven sequences.

I'd come from doing a lot of ambitious, high-end TV, so in my own way, I had a lot of context for mounting some of the ambitious sequences that we did. But I can't say there's anything I did in the show that I'd done before. Being a director on this was very much like being a magician – having to pull every trick out of the bag, and speak every language.→

WHO'S WHO?

THEY SAVED THE BEST FOR LAST.
FREDDY'S DEAD
THE FINAL NIGHTMARE

Rachel Talalay (Special One) produced the John Waters films *Hairspray* (1988) and *Cry-Baby* (1990) before she made her directorial debut with *Freddy's Dead: The Final Nightmare* (1991). After making *Tank Girl* (1995), Rachel moved into TV directing, where her extensive transatlantic credits include *Band of Gold, Touching Evil, Ally McBeal, The Flash, Supergirl, Sherlock, Riverdale* and *American Gods*. She has directed seven previous *Doctor Who* stories, including all three of Peter Capaldi's season finales, along with the Twelfth Doctor's swansong, *Twice Upon a Time* (2017) and the highly acclaimed *Heaven Sent* (2015).

Tom Kingsley (Special Two) directed the first two series of two hit sitcoms: the BAFTA-winning *Stath Lets Flats* and the supernatural hit *Ghosts*. He also directed three episodes of *This is Going to Hurt*, the BBC's acclaimed 2022 adaptation of Adam Kay's bestselling book. Earlier in his career, he co-directed the feature films *Black Pond* and *The Darkest Universe* with his friend and former Cambridge Footlights colleague Will Sharpe. The former earned them an *Evening Standard* Most Promising Newcomers Award and a BAFTA nomination for Outstanding Debut.

THE DARKEST UNIVERSE

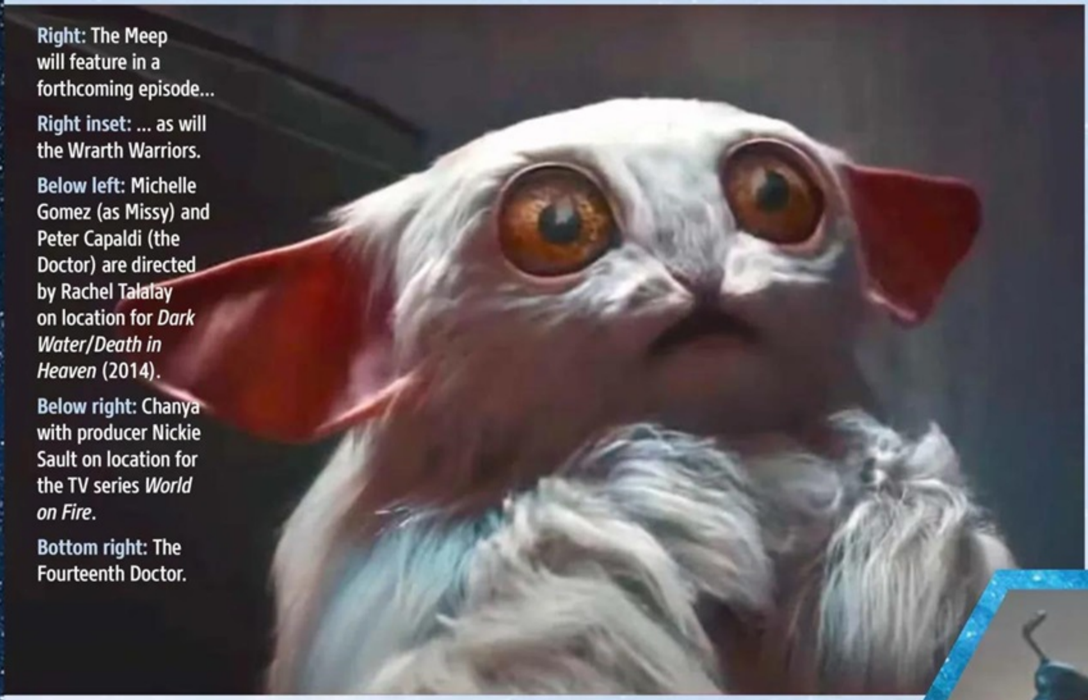
Chanya Button (Special Three) is a director and screenwriter who began her career as a runner and assistant director on various films, including the *Harry Potter* franchise. She made her feature-film directing debut with the award-winning 2015 black comedy *Burn Burn Burn*, followed by the biographical drama *Vita & Virginia*, starring Gemma Arterton and Elizabeth Debicki. Her television work includes the BBC's wartime saga *World on Fire*, Starz' historical epic *The Spanish Princess* and Acorn TV's crime drama *Whitstable Pearl*.

L'HISTOIRE D'AMOUR SECRÈTE DE VIRGINIA WOOLF
GEMMA ARTERTON
ELIZABETH DEBICKI
ISABELLA ROSSELLINI
VITA & VIRGINIA
CHANYA BUTTON

Above from top: Rachel Talalay and posters for her films *Freddy's Dead: The Final Nightmare* and *Tank Girl*; *Ghosts*; Tom Kingsley with Will Sharpe on set for *The Darkest Universe*; Chanya Button; a still from *Whitstable Pearl*; a poster for *Vita & Virginia*.

Left: Neil Patrick Harris will appear as this sinister figure in November.

Far left: Laura Carmichael on set with Chanya during the production of *Burn Burn Burn*.



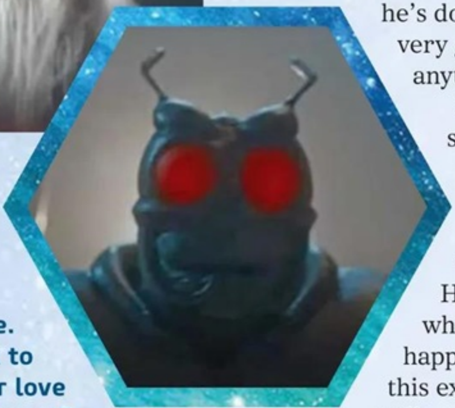
Right: The Meep will feature in a forthcoming episode...

Right inset: ... as will the Wrarth Warriors.

Below left: Michelle Gomez (as Missy) and Peter Capaldi (the Doctor) are directed by Rachel Talalay on location for *Dark Water/Death in Heaven* (2014).

Below right: Chanya with producer Nickie Sault on location for the TV series *World on Fire*.

Bottom right: The Fourteenth Doctor.



→ It paints with every colour possible, our episode. It's like every song playing at the same time. It's an explosion of ideas and sounds and colours and performances. I can't quite believe everything that it does in an hour.

Tom: I've done a lot of sitcoms, which tend to have very low budgets. With something like *Ghosts*, quite often I'm literally doing the effects myself, on my laptop. So that's given me a really good grounding in how, even if there's no money to spend on an effect, we can still keep it. I filmed a lot of the tests for this in my kitchen, just working out how we could do certain things.

In the great make-do-and-mend tradition of *Doctor Who* directors...

Yeah, exactly. There's one effects sequence in my episode, where we needed something to grow bigger, that literally involved someone standing on a little box! That's the level we were at sometimes. Then on the other hand, we had these incredibly expensive CG environments...

Tell us about working with David and Catherine. It seems they came back to *Doctor Who* for the sheer love of it. Was that obvious on set?

Chanya: Very much so. They have a great chemistry, and a great loyalty to each other, which was apparent from the first moment of meeting them. They both have such love and respect for the show, and its legacy, and how important it is to people. David's thinking about the audience all the time, in everything he does.

And working with Catherine... she really connects with the history and the backstory of her character. I was so impressed by her recall of the emotional beats that the Doctor and Donna had from their first run together. Both of them have such command of their characters – the ability to live in them, and instinctively know what's right for them. They were working hard, but it never looked like an effort.

Rachel: They couldn't have been more joyful. The second that David opened his mouth as the Doctor in the readthrough, you could just hear the entire room sigh with the joy of having him back.

Tom: They're so good together. And they know those characters so well. It was just a delight. Occasionally, I'd need to give them a little nudge in one direction. And half the time, that would be all good, and half the time, David might be like, "Tom, I'll absolutely try it, but I'm not actually sure the Doctor would do that..." He knows what he's doing, David, but he's also very gracious, and he'll try anything.

He literally runs to the set in the morning. He's so confident, but in such a calm, friendly way. Like he's just very happy to be there. He just seems like a man who's very settled and happy. And Catherine brings this extra cheeky energy to stuff – which is often just trying to make David laugh.

Rachel: I have this very strong image. We were in this underground parking lot in London, which is the most annoying location. Because we're in London! Why are we in an underground parking lot? They're not fun places to start with, plus it was really noisy, and it was a night shoot, so I was dreading everything to do with it. And we're setting up, and I turn around, and running down the ramp, there's David – in complete joy. And I suddenly felt like, "David's here, it's all going to be fine, it's all going to be fun." And it was.

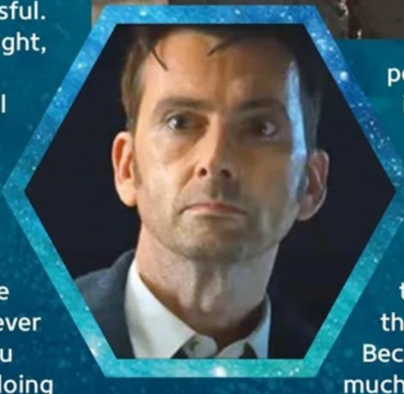
DIRECTORS IN DISTRESS?

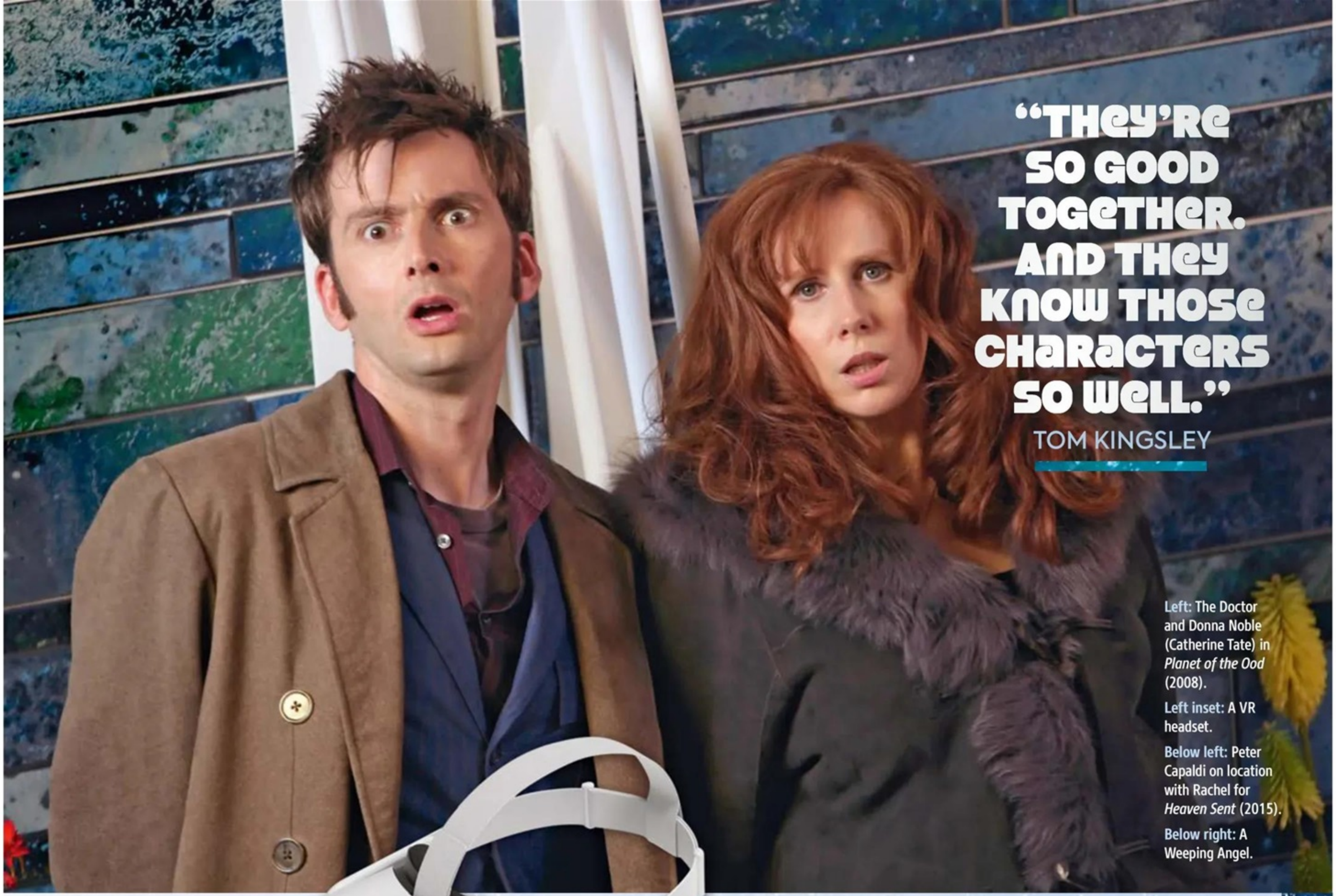
***Doctor Who* is famously one of the hardest television shows in the world to make. As a director, what's the fun-to-stress ratio?**

"Making *Doctor Who* is always exciting, always a thrill," Rachel assures us. "It's always fun. And being on the 60th, and having David and Catherine there... Just seeing David open his mouth and say lines as the Doctor was enough to bring joy. But yes, in terms of the day-to-day production, the stress level is massive. There are times when you're having an absolute blast – but underneath, your hair's on fire."

"What was reassuring for me," says Tom, "was being able to chat to Rachel, and hear that she was also finding it stressful. Because I thought, 'Rachel's done this a lot, she'll probably be finding it a breeze...'"

For Chanya, it "very much depends on the day. There's never a day when you forget you're doing *Doctor Who* – that you're a small part of this massive legacy that so many brilliant people have been involved in. That's quite humbling. You don't march around thinking, 'I'm the director!' Because it's so much bigger than you. And you feel supported by its legacy, rather than intimidated by it."





> “They’re so good together. And they know those characters so well.”
> TOM KINGSLEY

Left: The Doctor and Donna Noble (Catherine Tate) in *Planet of the Ood* (2008).

Left inset: A VR headset.

Below left: Peter Capaldi on location with Rachel for *Heaven Sent* (2015).

Below right: A Weeping Angel.

So is Peter Capaldi still your Doctor, Rachel? Or is David giving him a run for his money?

Rachel: Are you asking me the question that would get me killed?

Sorry. Let me put it another way – do they differ much, in their approaches to the job?

They are different. They’re both the Doctor – and they’re both *their* Doctors. But Peter’s a little bit more rehearsal-oriented than David, in terms of wanting to experiment more; to play with the lines more. Peter will give you three completely different takes on something. Whereas with David, once he settles on what he wants to do, and what the Doctor would do, he’s very consistent with it. I’d say that’s the biggest point of difference. But it’s joyous working with both of them.

Do you only work with Scottish Doctor Whos, Rachel?

I do. And I would walk across the Atlantic to work with either of them.

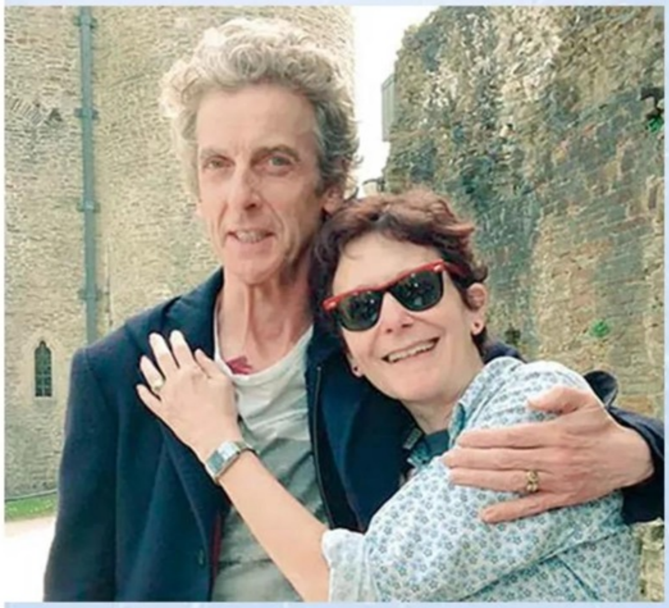
What was it like filming at Wolf Studios?

Rachel: The day I arrived, I had jet lag, and the first thing they did was put me in a virtual reality TARDIS. You put on the VR goggles and walk through the TARDIS, like an amusement park ride. Which is mind-blowing in itself. Then they took me on a tour of the stages, which were just huge – basically the biggest stages I’ve ever seen. And they were completely empty – apart from one tiny Weeping Angel. Well, it was a full-size Weeping Angel, but it *looked* tiny in there.

Tom: I had the VR tour as well, but I couldn’t really work it. I kept breaking it.

Did that worry them a bit, Tom – that the guy they’d hired to direct this technically demanding TV show couldn’t work the VR headset?

Yeah, probably, but it was too late by then! I’d signed the contract. I’m a bit like that, though. I can’t even play computer games. →



Right: Rachel directs Jenna Coleman (as Clara) and Peter Capaldi on set for *Hell Bent* (2015).

Far right inset: Donna Noble will return in the 2023 specials.

Below left: A clapperboard from Rachel's latest *Doctor Who* episode.

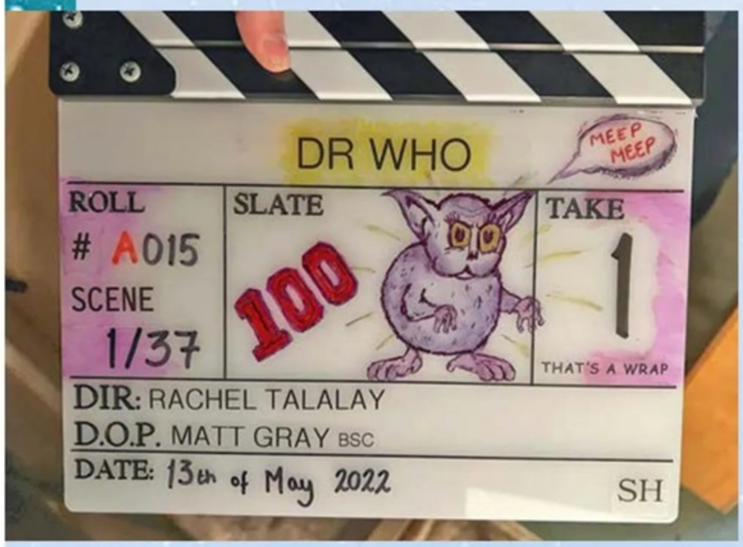
Below right: The Fourteenth Doctor emerges from the TARDIS.

→ Chanya, you pretty much grew up on film sets like *Harry Potter*. [Chanya's dad is Roy Button OBE, a former Warner Bros exec whose 300 film credits include assistant director on *Superman*, *The Empire Strikes Back* and *Return of the Jedi*.] How does Bad Wolf compare?
Chanya: I did, for better or worse, grow up on film sets, and the ambition of the visual world at Bad Wolf doesn't feel smaller at all. It's a fabulous facility.

You also got to play on the new TARDIS…
Chanya: Oh my gosh, it's enormous. I mean, it's absolutely beautiful. It's sort of church-like in scale, and yet it's also this intimate space that takes you from one place to another – to even larger, wider worlds.
Tom: So much detail and love and thought has gone into it. You can point the camera anywhere at it and it looks amazing.
Rachel: I was around for the four months watching it being built. My DP [director of photography] and I were having all these conversations about how to light the wall roundels, and things like that, but I just kept thinking, "It will never be ready in time…" So the fact that, in the last couple of days of my contract, we finally got on there, was amazing.

I'm so pleased you said 'roundel', Rachel. It's a word only ever really used by *Doctor Who* fans, isn't it?
Well, it's just part of my vocabulary now…

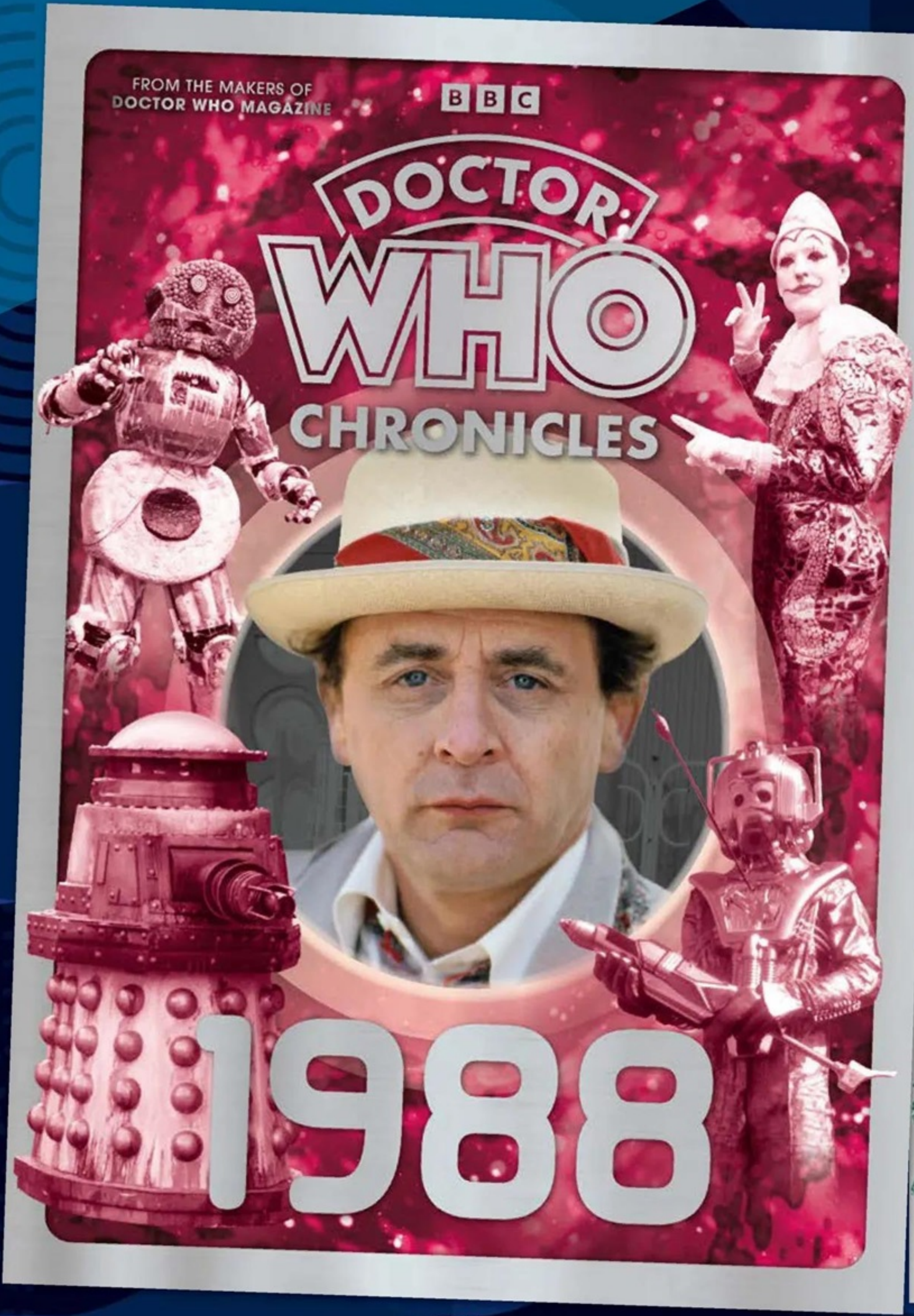
"THE AMBITION OF *DOCTOR WHO* HAS ALWAYS BEEN TO GO ABOVE AND BEYOND."
RACHEL TALALAY



As directors, how do you feel *Doctor Who* is changing in this new era?
Rachel: I don't know if the *ambition* has changed, because the ambition of *Doctor Who* has always been to go above and beyond… But the whole approach definitely felt different.
Chanya: It's a generous, brilliant thing that Russell has returned to something he's already made such a success of. It's the mark of someone who truly has a lot of love and respect for the material.

Finally, was there a particular moment, for each of you, that made you stop and think: "This is a *really* mad way to make a living…"
Rachel: I think for me it was when we were filming outside with the Wrarth Warriors for the first time. There are these eight-foot tall monsters on stilts, in massive plastic suits, who couldn't see a thing and could barely stand up… so a classic *Doctor Who* situation. Then David comes along and says he wants a photograph with them. And he says, "That smell – that slightly rubbery smell is exactly everything I remember!" And I just thought, "It's amazing that this is my job."
Tom: I remember one day, which is just a good illustration of how varied it is, where we started in the morning filming something outdoors in a really beautiful location. Then we came inside to an alien creature, then we filmed a robot, then we did a pick-up with David and Catherine, running through this completely imaginary location on green screen. And all of these moments, which all look really cool and completely different, are from one single episode. And I just thought, "Yeah, kid in a candy store…"
Chanya: I absolutely know the moment, but I would have to leave the planet if I told you. There's a particular moment in my episode, which will be apparent when people watch it, that was, like, out of this world. And I know I'll never do anything like it again. **DWM**

Explore the landmark years of *Doctor Who*'s history...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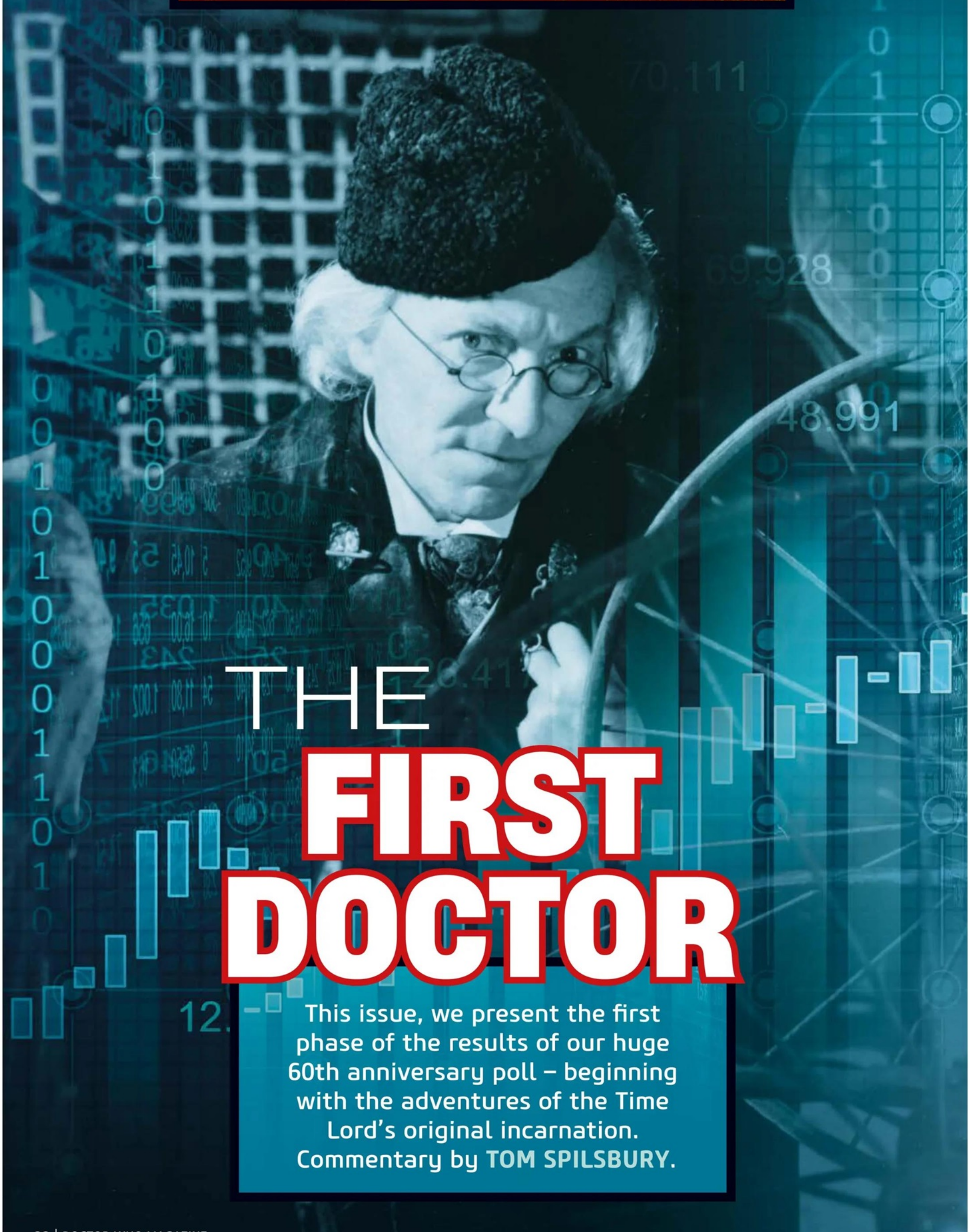
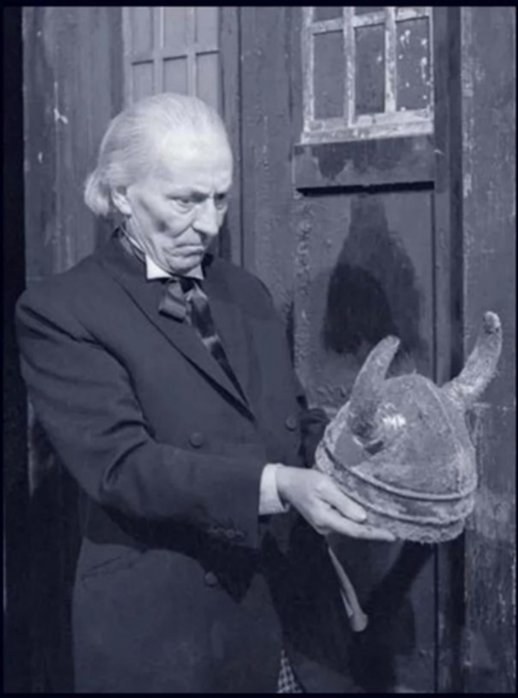


THE FIRST DOCTOR

This issue, we present the first phase of the results of our huge 60th anniversary poll – beginning with the adventures of the Time Lord's original incarnation. Commentary by **TOM SPILSBURY**.



	2023 position	2014 position	2009 position	1998 position	Story
▲	1	2	3	3	*The Dalek Invasion of Earth*
▲	2	5	8	12	*The Time Meddler*
=	3	3	2	5	*The Daleks' Master Plan*
=	4	4	5	4	*The Aztecs*
▼	5	1	1	1	*The Mutants* (aka *The Daleks*)
▲	6	8	4	2	*The Tenth Planet*
=	7	7	7	7	*Marco Polo*
▲	8	12	12	6	*The War Machines*
▲	9	11	10	15	*The Romans*
▼	10	6	6	10	*100,000 BC* (aka *An Unearthly Child*)
▼	11	9	9	11	*The Massacre of St Bartholomew's Eve*
▲	12	16	14	25	*The Rescue*
▼	13	10	11	9	*The Crusade*
▲	14	17	19	20	*The Chase*
▼	15	13	13	22	*The Myth Makers*
▼	16	14	15	17	*Mission to the Unknown*
▲	17	18	20	16	*Inside the Spaceship* (aka *The Edge of Destruction*)
▲	18	20	22	14	*The Keys of Marinus*
▼	19	15	16	13	*The Reign of Terror*
▼	20	19	18	18	*The Ark*
▲	21	24	26	29	*The Gunfighters*
▲	22	23	23	26	*The Savages*
▼	23	22	17	8	*The Celestial Toymaker*
▼	24	21	21	19	*The Smugglers*
▲	25	26	24	21	*Planet of Giants*
▼	26	25	25	23	*Galaxy 4*
▲	27	28	28	24	*The Sensorites*
▲	28	29	29	28	*The Space Museum*
▼	29	27	27	27	*The Web Planet*

Opposite page: William Hartnell as the Doctor in a picture taken at Television Centre on 20 September 1963.

Above left: A *Dalek Invasion of Earth* publicity photo taken in Hammersmith on 27 August 1964.

Above centre: The Doctor lands in 1066 in *The Time Meddler* (1965).

Above right: Nicholas Courtney as Space Security agent Bret Vyon in *The Daleks' Master Plan* (1965-66).

Below: A Zarbi in *The Web Planet* (1965).

Far left: The Doctor, Susan (Carole Ann Ford) and Ian (William Russell) in *The Mutants* (aka *The Daleks*, 1963-64).

Left: Wyatt Earp (John Alderson) and the Doctor in *The Gunfighters* (1966).

Below inset: Michael Gough as the eponymous villain in *The Celestial Toymaker* (1966).

Bottom left: Susan and Barbara (Jacqueline Hill) in *The Aztecs* (1964).

Bottom right: Koquillion (Ray Barrett) and Vicki (Maureen O'Brien) in *The Rescue* (1965).

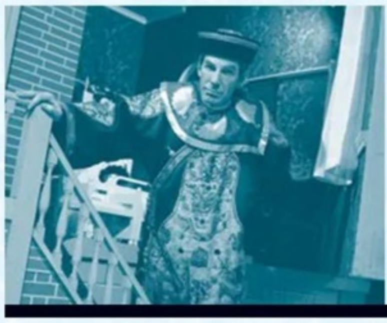
For the fourth time in **Doctor Who Magazine**'s history, we've asked you to rate every *Doctor Who* story with a mark out of ten. Those scores have been averaged out to create the charts you find on these pages.

Back in 1998, when we first conducted such a poll, there were a mere 156 televised stories. Now, a quarter of a century on, there are almost double that number, with 2022's *The Power of the Doctor* being the 300th TV adventure.

This time, we've divided up the results by Doctor – with the top three in each case going through to a second round, where you'll get to decide the overall winner.

With that in mind, we can confirm the rankings for all 29 stories from the First Doctor's era – with *The Dalek Invasion of Earth*, *The Time Meddler* and *The Daleks' Master Plan* all advancing to the final phase. That might come as something of a surprise, as it means that the first Dalek serial (commonly known as *The Daleks*, but originally designated *The Mutants*) misses out, despite the fact that every previous **DWM** survey has seen it claim the top spot as the most popular William Hartnell story. We should also give a consolation prize to *The Aztecs*, which received more 10 out of 10s than any other First Doctor story, despite finishing fourth overall.

As we delve deeper into the chart, it's fascinating to see how tastes have changed over time, with some stories increasing in popularity as the years have gone by, while others have gradually fallen in stature. For example, in 1998 *The Celestial Toymaker* was **DWM** readers' eighth most popular First Doctor adventure. It had dropped to 17th place in 2009, 22nd in 2014, and now slides to 23rd position.



As we delve deeper into the chart it's fascinating to see how tastes have changed over time.

Moving in the other direction, we note the upward trajectory of several other adventures. Once upon a time, *The Gunfighters* was notorious among *Doctor Who* fans for being 'the worst story ever' – it was apparently a fact, not an opinion – and the **DWM** readers of 1998 placed it last for Hartnell's Doctor. However, by 2009 it had improved by three positions to 26th place, moving up another couple of spots to 24th in 2014, and it's now the 21st most popular First Doctor tale. While that still puts it quite some way from the very top, it's clearly a story that hits the right note with more fans today than it did in decades past. Perhaps by *Doctor Who*'s 100th anniversary, it will be thought of as the very pinnacle of the Hartnell era? (Well, probably not, but let's revisit that in 2063.)

The Rescue, *The Romans* and *The Chase* are also stories that seem to have aged like a fine wine. However, perhaps the most impressive climb over the last 25 years is for *The Time Meddler*. Unlike the missing stories of the era, it wasn't exactly a mystery to **DWM** readers of 1998, as it had been repeated on BBC2 just six years earlier. However, back then it was very much seen as a 'middling' Hartnell story, finishing in 12th place out of 29. In 2009, it had improved to eighth, before jumping all the way up to fifth in 2014. Startlingly, it now sits as your second-favourite First Doctor adventure.

When you look at our current list, it's incredible to think that the **DWM** readers of 1998 preferred *The Celestial Toymaker*... **DWM**

THE **TOP THREE**

JONATHAN MORRIS evaluates the three First Doctor stories that go through to the final poll... and shows some love to the story that came bottom.

Inevitably, the stories regarded by fans as their favourites are those most in tune with modern tastes. Which is perhaps why *The Dalek Invasion of Earth* has come out on top. For, while it might not be the definitive *Doctor Who* story, it's the story that *defined Doctor Who*. Up to this point, the Doctor and his travelling companions had been reluctant heroes. But as soon as the Doctor sees that Dalek rise up out of the Thames, all hesitancy evaporates and he becomes the proactive monster-defeater we know and love today.

The story also reflects modern tastes by being tougher and more realistic than preceding ones; it goes into some very dark places indeed, such as the Daleks declaring a 'final solution'. It also has a greater depth of characterisation. This isn't just a story where Susan falls in love, it's a story that reveals a more human and vulnerable side to the Doctor. And, of course, the other way *The Dalek Invasion of Earth* feels modern is that it got *Doctor Who* out of the studio, capturing some of the most ambitious sequences that had ever been attempted on UK television – not just Daleks in central London, but stunts and crowd scenes. Just in terms of the scale of the story being told, it's far beyond anything audiences had seen before. So, never mind modern tastes; viewers would have been equally impressed back in 1964.

That said, *The Time Meddler* and *The Daleks' Master Plan* also reflect modern sensibilities. The former is a very accessible story; it's a comedy where the humour is still funny, and which establishes the 'Doctor prevents time-traveller changing history' format that's given us everything from *City of Death* (1979) to *Rosa* (2018). In addition, it's extremely well-directed by Douglas Camfield, who was also responsible for *The Daleks' Master Plan* – and it's an extraordinary tribute to him that *Master Plan* continues to gain new fans even though nearly three-quarters of it is missing. It's also worth noting that these three top stories are the work of David Whitaker, Terry Nation and Dennis Spooner – who, as writers, must take much of the credit for establishing *Doctor Who*'s winning formula.

Above from left: Mavic Chen (Kevin Stoney) in *The Daleks' Master Plan*; the Monk (Peter Butterworth) in *The Time Meddler*; a Dalek on Westminster Bridge in *The Dalek Invasion of Earth*.

Below: A Menoptra in *The Web Planet*.

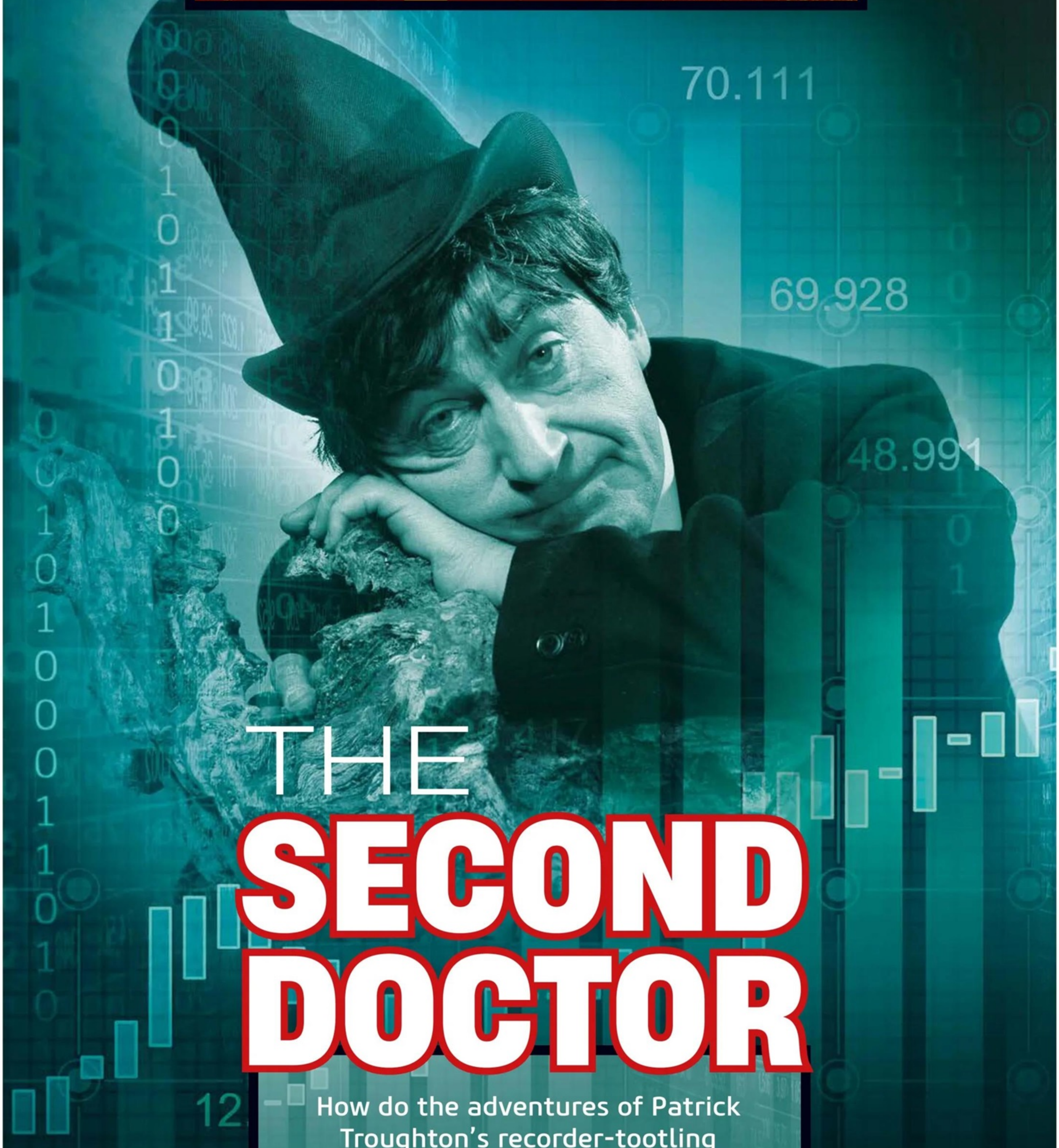
Last But Not Least...

Meanwhile, at the bottom of the survey is *The Web Planet*.

Let's imagine a line representing the limit of what could realistically be achieved in a 1960s television studio. Comfortably within that line, you have historical and domestic drama, and *Doctor Who* stories like the ancient Mexico-set *The Aztecs*. Some of the best *Doctor Who* stories, however, are the ones that go right up to that line, pushing what's possible to the very limit. But it's fair to say that – while there are many moments when *The Web Planet* looks wonderful, with some great, imaginative design – there are also many moments when it crosses the line and enters 'there's no way we can possibly achieve this' territory. So for every beautiful inlay shot that works, there are half a dozen revealing the backs of scenery flats.

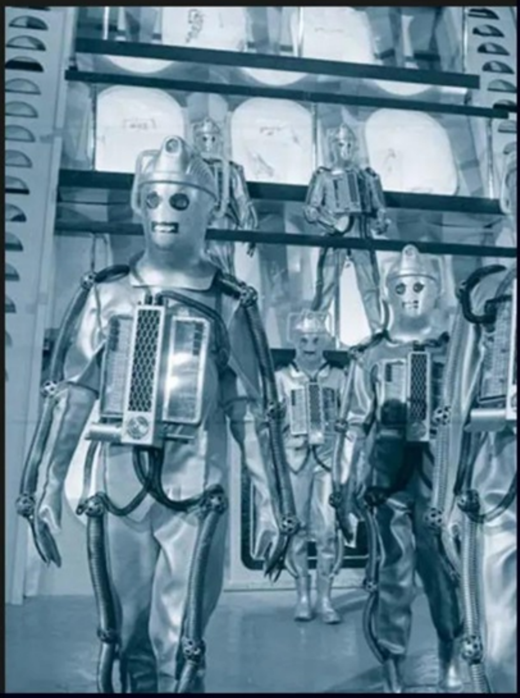
The Web Planet is perhaps the definitive example of *Doctor Who*'s reach exceeding its grasp – but isn't that also part of the magic? **DWM**

THE **DWM 60th ANNIVERSARY POLL**



THE SECOND DOCTOR

How do the adventures of Patrick Troughton's recorder-tootling space itinerant compare to one another, 57 years after he replaced William Hartnell? **TOM SPILSBURY** reads the results.



	2023 position	2014 position	2009 position	1998 position	Story
=	**1**	1	5	9	***The War Games***
▲	**2**	4	4	1	***The Tomb of the Cybermen***
=	**3**	3	2	5	***The Power of the Daleks***
▲	**4**	5	6	4	***The Invasion***
▼	**5**	2	3	3	***The Web of Fear***
=	**6**	6	1	2	***The Evil of the Daleks***
=	**7**	7	15	17	***The Enemy of the World***
▲	**8**	9	9	10	***The Mind Robber***
▼	**9**	8	7	6	***Fury from the Deep***
=	**10**	10	8	8	***The Abominable Snowmen***
=	**11**	11	12	11	***The Moonbase***
▲	**12**	15	14	15	***The Macra Terror***
▼	**13**	12	11	13	***The Seeds of Death***
=	**14**	14	13	12	***The Faceless Ones***
▼	**15**	13	10	7	***The Ice Warriors***
=	**16**	16	16	14	***The Highlanders***
=	**17**	17	17	16	***The Wheel in Space***
=	**18**	18	18	18	***The Krotons***
=	**19**	19	20	20	***The Underwater Menace***
=	**20**	20	19	19	***The Dominators***
=	**21**	21	21	21	***The Space Pirates***

Opposite page: Patrick Troughton as the Doctor in an *Underwater Menace* publicity shot taken at Television Centre in January 1967.

Above left: The Doctor, Jamie (Frazer Hines) and Zoe (Wendy Padbury) in *The War Games* (1969).

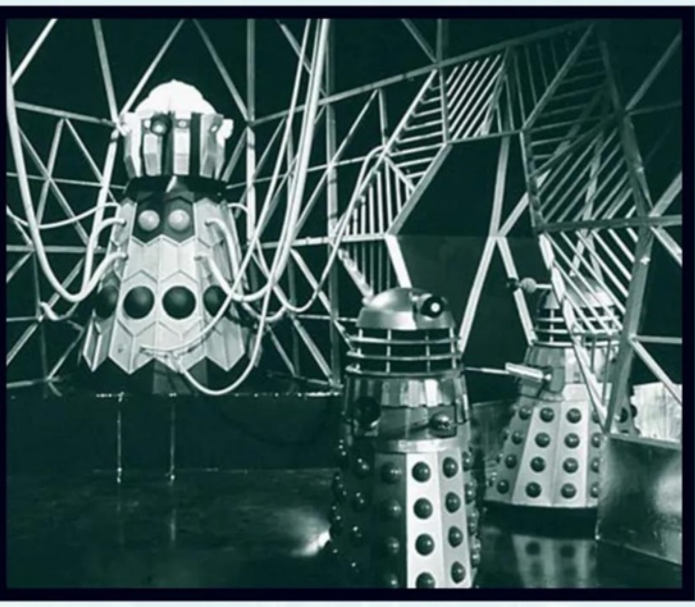
Above centre: Emerging from hibernation in *The Tomb of the Cybermen* (1967).

Above right: Ben (Michael Craze), Polly (Anneke Wills) and the Doctor in *The Power of the Daleks* (1966).

Below left: The Fish People in *The Underwater Menace*.

Below centre: Rago (Ronald Allen) and Toba (Kenneth Ives) in *The Dominators* (1968).

Below right: Dudley Foster as Caven in *The Space Pirates* (1969).



Far left: A Yeti in *The Web of Fear* (1968).

Left: The Emperor's chamber in *The Evil of the Daleks* (1967).

Below inset: Cybermen march across London in *The Invasion* (1968).

Bottom left: Patrick Troughton as Salamander in *The Enemy of the World* (1967-68).

Bottom centre: A Macra in *The Macra Terror* (1967).

Bottom right: Alexander (Willliam Dysart), the Doctor, Polly and Jamie in *The Highlanders* (1966-67).

As with the William Hartnell stories, there have been a few changes to the chart when it comes to the Patrick Troughton era. That said, the bottom end of the list looks extremely familiar.

At the top, it's striking to note the increasing popularity of *The War Games*. The Second Doctor's fantastic finale previously topped the chart for the entire 1960s back in 2014, but if you go right back to 1998 the ten-part epic sat in a distinctly average ninth place among Troughton's tales. Back then, **Doctor Who Magazine** readers were likely to prefer *The Ice Warriors* as a classic example of the period. These days, the reaction to that story has thawed a little, with each successive poll ranking it lower than on the previous occasion.

As the winner of this section of the survey, *The War Games* will be joined by the Second Doctor's debut adventure *The Power of the Daleks* and the much-loved *The Tomb of the Cybermen* in the final round of polling. Perhaps surprisingly, that means *The Web of Fear* misses out. The six-part Yeti serial from 1968, which features the first appearance of Colonel (later Brigadier) Lethbridge-Stewart, was mostly returned to the BBC archive in 2013. The story has been a constant fixture in the Second Doctor's top three in all of **DWM**'s previous surveys, but now slips to fifth place.

Meanwhile, *The Invasion* can consider itself even more unlucky, as it missed out on the top three by the finest of margins. In fact, just one more 10 out of 10 could have been enough for it to jump into the bronze position. Likewise, *The Evil of the Daleks* finds itself squeezed out of the top five, despite having been readers' favourite Second Doctor serial as recently as 2009. However, this doesn't represent a notable downturn in popularity for the seven-parter, as its overall average score has remained fairly constant since 1998.

***The Invasion* can consider itself unlucky as it missed out on the top three by the finest of margins.**

It's also worth highlighting how *The Enemy of the World* has climbed the rankings over the years, which is surely due in part to the fact that since 2013 we've been able to actually watch it. In 1998, the then-mostly-missing six-part adventure, featuring the Doctor's doppelgänger Salamander, ranked higher than only four Patrick Troughton tales in our inaugural 'all stories' poll. However, these days it's been embraced far more enthusiastically, which makes us wonder if there would be a similar reassessment for *The Space Pirates* or *The Highlanders*, if only we were able to see the moving pictures.

Of course, 25 years ago, there were rather fewer Troughton episodes available for fans to enjoy, given that only six of his 21 serials were complete in the BBC's archive. In recent years, as well as episodes of *The Underwater Menace*, *The Enemy of the World* and *The Web of Fear* being recovered, the depleted era has been enhanced in a different way, with a number of missing serials being animated. In the case of *The Macra Terror* particularly, this seems to have had a positive effect, with the story jumping several places from its position in previous polls. Let's hope that encourages BBC Studios to animate the remaining missing episodes from this golden age of *Doctor Who*. **DWM**

THE **TOP THREE**

EDDIE ROBSON takes a trip from Vulcan to Telos... then sees a final victor emerge from the field of battle.

Stories retaining key importance in *Doctor Who*'s history tend to attract extra votes in this kind of survey, and they don't get much more important than *The Power of the Daleks*, which successfully transferred the title role to another actor.

To do this, writer David Whitaker employed a brilliant gambit, pitting the new Doctor against the Daleks and ensuring that he's the only person in the story who understands their evil. *Power* uses its six-episode length to great effect, generating tension as we wait for the Daleks to show their true colours. In the meantime, we become increasingly frustrated on the Doctor's behalf as everyone ignores his warnings – culminating in one of *Doctor Who*'s worst bloodbaths.

The Tomb of the Cybermen has one of the great one-line pitches in *Doctor Who*'s history – a bunch of archaeologists are searching the universe for the last remains of the Cybermen. At a stroke, this makes the *Doctor Who* universe a larger place. Usually, we see about half a dozen monsters plotting isolated attacks, but this story conjures the notion of a Cyber empire rising and falling off screen. *Tomb*'s potent, doomy atmosphere has clearly impressed itself on successive generations of viewers, and Patrick Troughton is at his best here, running rings around the archaeologists.

The Troughton era is widely regarded as a golden age for monsters, so it's no surprise to see *Doctor Who*'s big two monsters featuring in the top three. But an altogether different tale has come out on top – a tale that, despite being monster-light, encompasses so much of what makes *Doctor Who* great.

The War Games is one of *Doctor Who*'s great triumphs over adversity. Desperately needing to fill the last ten episodes of the sixth season on a limited budget, writers Terrance Dicks and Malcolm Hulke came up with a device – soldiers from across Earth's history transported to an alien planet – that allowed them to throw in a wide array of settings and characters. It's all underpinned by a simple but resonant idea, that the people who actually fight wars on the ground have more in common with each other than with the people who oversee them.

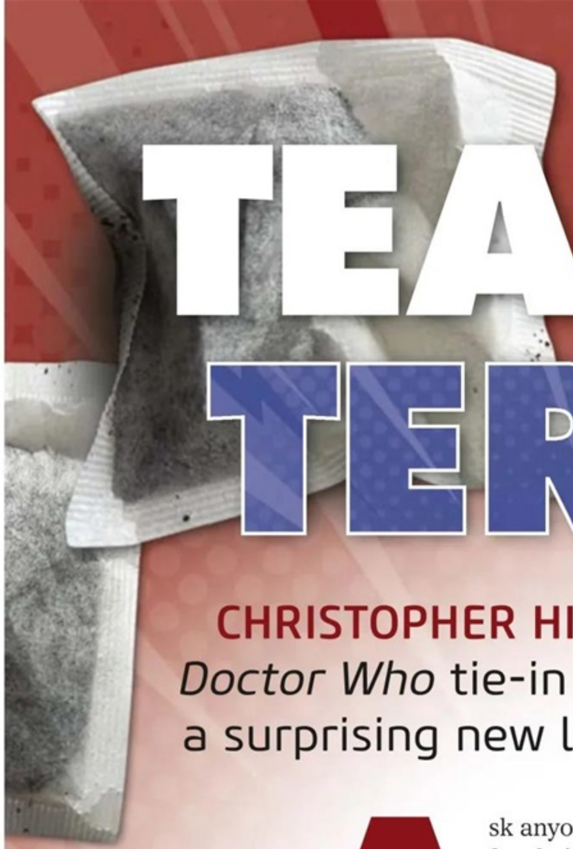
And then, in need of something to cap off such an epic tale – and the Second Doctor's era as a whole – Dicks and Hulke invented much of *Doctor Who*'s mythology almost from scratch, with the never-before-seen Time Lords putting the Doctor in the dock. By the final episode the money was visibly running out, but director David Maloney used the stark emptiness of the trial scenes to emphasise the solemn importance of these events, with the Doctor forced to justify who he is and what he does.

Above from left: *The Power of the Daleks*; Viner (Cyril Shaps) and Professor Parry (Aubrey Richards) in *The Tomb of the Cybermen*; the Doctor in *The War Games*.

Below: Milo Clancey (Gordon Gostelow) in *The Space Pirates*.

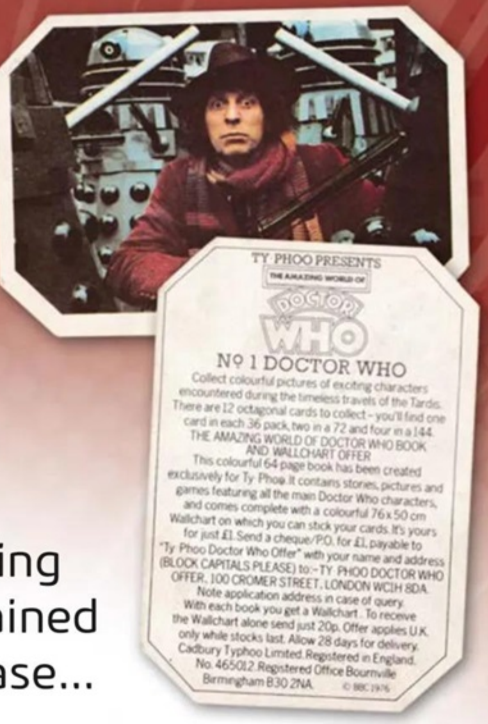
Last But Not Least...

The Space Pirates, by contrast, is a late-Troughton work of desperation that didn't come off as well. Though it ranked bottom in our poll, it's one of *Doctor Who*'s few proper space operas, really capturing the isolation of deep space – with characteristically idiosyncratic *Doctor Who*-ish details like spaceship control panels with built-in pop-up toasters. Little visual material survives, but the model work that remains is wonderful, and the music is possibly the finest example of composer Dudley Simpson's experimental earlier style. If any of its five missing episodes ever turn up, they could be quite a revelation. **DWM**



TEA TIME TERROR

CHRISTOPHER HILL recalls one of the most exciting *Doctor Who* tie-in promotions ever – one that's gained a surprising new lease of life as a BBC Audio release...



TY·PHOO PRESENTS
THE AMAZING WORLD OF
DOCTOR WHO
Nº 1 DOCTOR WHO
Collect colourful pictures of exciting characters encountered during the timeless travels of the Tardis. There are 12 octagonal cards to collect – you'll find one card in each 36 pack, two in a 72 and four in a 144.
THE AMAZING WORLD OF DOCTOR WHO BOOK AND WALLCHART OFFER
This colourful 64 page book has been created exclusively for Ty·Phoo. It contains stories, pictures and games featuring all the main Doctor Who characters, and comes complete with a colourful 76 x 50 cm Wallchart on which you can stick your cards. It's yours for just £1. Send a cheque/P.O. for £1, payable to "Ty·Phoo Doctor Who Offer" with your name and address (BLOCK CAPITALS PLEASE) to:– TY·PHOO DOCTOR WHO OFFER, 100 CROMER STREET, LONDON WC1H 8DA.
Note application address in case of query.
With each book you get a Wallchart. To receive the Wallchart alone send just 20p. Offer applies U.K. only while stocks last. Allow 28 days for delivery.
Cadbury Typhoo Limited. Registered in England. No. 465012. Registered Office Bournville Birmingham B30 2NA.
© BBC 1976

Above right: The front and back of the first card in the 1976 Typhoo promotion featured Tom Baker as 'Doctor Who'.

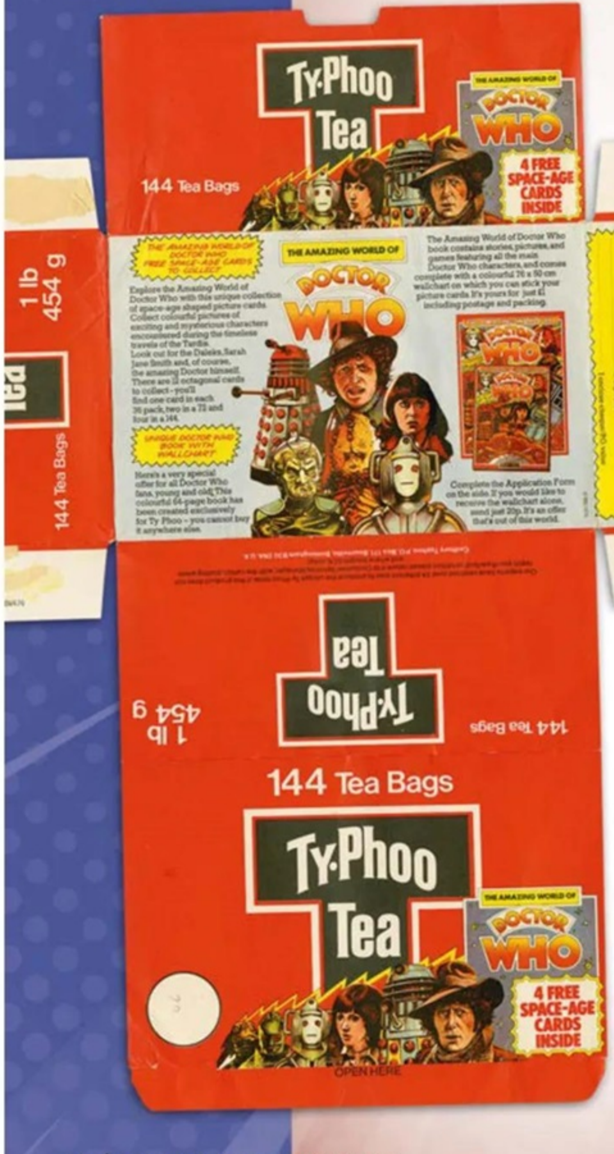
Below left: A dismantled version of one of the Typhoo boxes.

Below right: A point-of-sale display board for the *Amazing World* promotion. The art for the main image was by Chris Achilléos.

Right inset: The card for Sarah Jane Smith (Elisabeth Sladen).

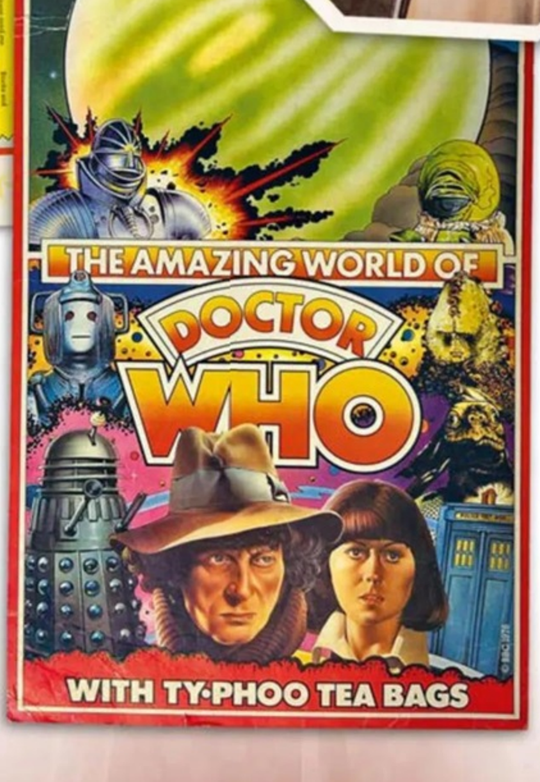
Ask anyone who was around at the time for their memories of 1976, and they will undoubtedly recall that year's long hot summer, complete with droughts and scorched lawns as hosepipe bans went into effect across the UK. Happily, there was still enough water available to make a cup of tea. Because, if you talk to any *Doctor Who* fan of a certain age about the summer of 76, they'll be much more likely to reminisce about that year's amazing Typhoo tea promotion.

Doctor Who was in the ascendant in 1976, with Tom Baker's second season in the lead role having routinely exceeded ten million viewers per episode. Little wonder, then, that *Doctor Who* was receiving renewed attention from brand licensees. The previous year had seen prominent and reportedly successful promotions from Nestlé, Wall's and Weetabix, all using *Doctor Who* or the Daleks in their branding. Now, another major food conglomerate, Cadbury Schweppes Typhoo, was on the look-out for a similar opportunity.


Ty·Phoo Tea
144 Tea Bags
THE AMAZING WORLD OF DOCTOR WHO
4 FREE SPACE-AGE CARDS INSIDE
1 lb 454 g
OPEN HERE

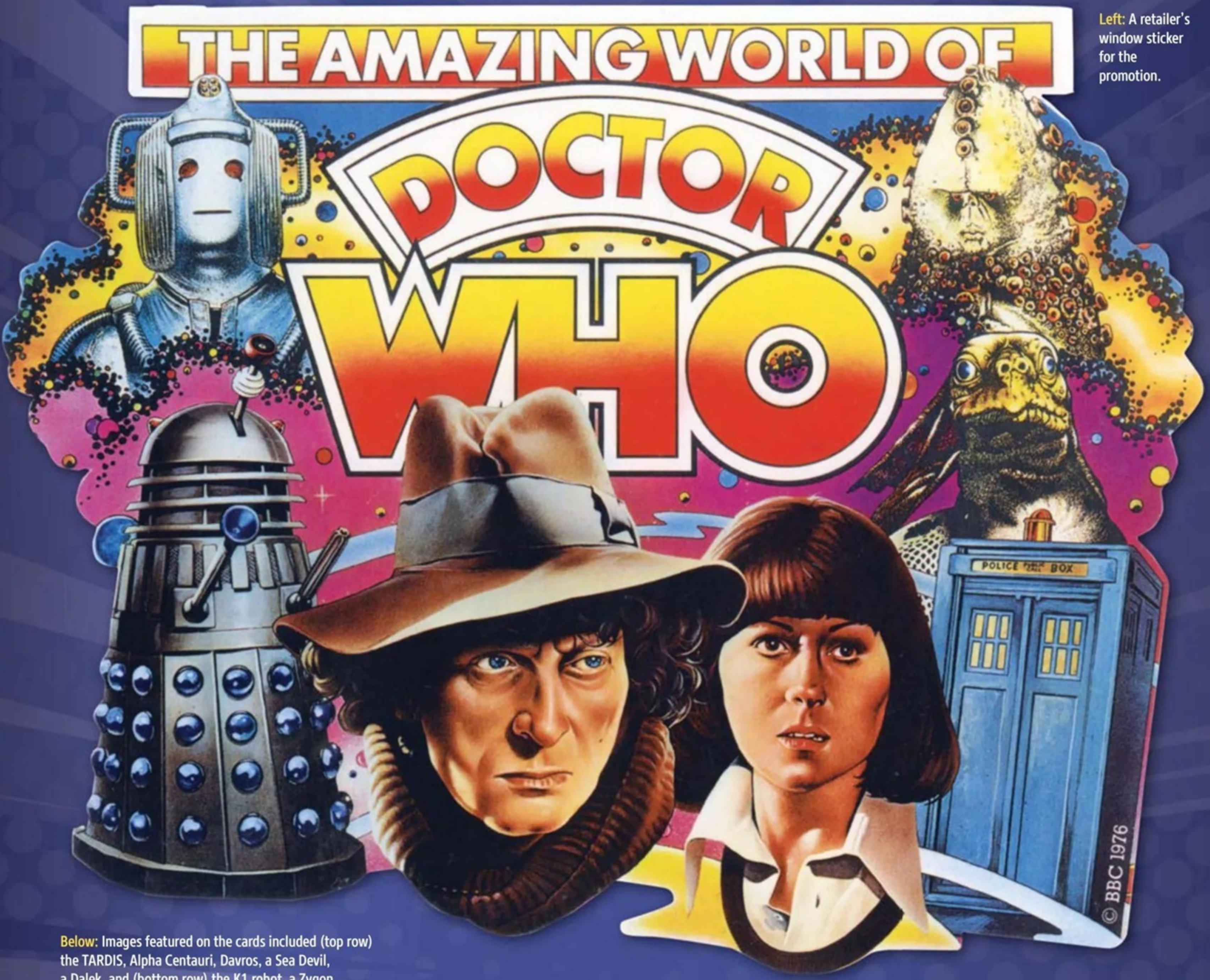
Such tie-ins had a long history. In 1934, General Foods had struck a deal with Walt Disney Enterprises to put Mickey Mouse and friends on the back of Post Toasties cereal boxes. Many children of the Depression era had a very low expectation of receiving new toys at the time, but perhaps they could persuade their parents to spend 12 cents on a box of Toasties with a Mickey cut-out on the back. The boxes were an immediate success, and revolutionised the way breakfast cereals were sold. Suddenly, children began to an exert an influence on their parents' buying habits.

We were a Brooke Bond family – the 'Dividend' brand with the orange stamps you could collect and exchange for free gifts. Convincing my parents that we should make a change – to forgo the stamps even temporarily – took all the power a whiny 12-year-old could muster. They gave in eventually. It's almost as though Typhoo intended it that way...



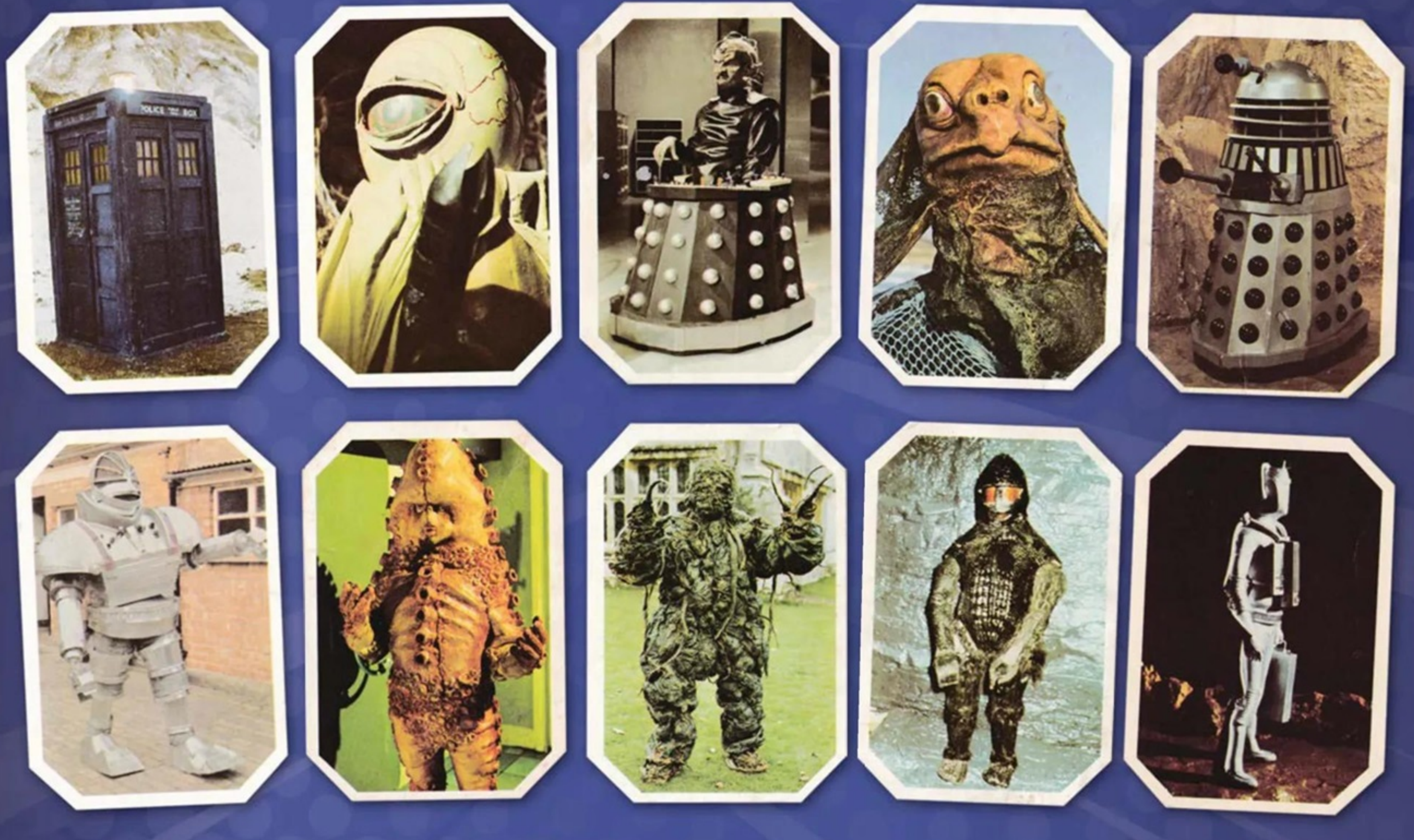
Sadly, there appears to be no surviving documentation in either the Typhoo files or the BBC Written Archive regarding the origin, development and results of the promotion, save a single letter from BBC Enterprises to Tom Baker's agent. On 21 January 1976, John Sinfield of BBC Enterprises wrote to Jean Diamond of London Management with details of a proposal from Typhoo Tea to use Baker's likeness in a *Doctor Who*-branded promotion during the summer. The proposal stated that the promotion would be active in stores for two weeks and would run on packets of Typhoo Tea for roughly one month. Baker's fee for use of his likeness would be £2,500, with the potential for additional personal appearance fees to be negotiated directly between Typhoo and London Management. Tantalisingly, Sinfield's letter referenced an earlier conversation he'd had with Jean Diamond, in which a far grander Typhoo promotion had been discussed. We'll probably never know what that might have entailed.

Even so, *The Amazing World of Doctor Who*, as the promotion was called, was comprehensive. Central to it was a set of 12 collectors' cards inserted in boxes of Typhoo tea bags. Described as a "unique collection of space-age shaped picture cards" (code for 'octagonal'), the→


THE AMAZING WORLD OF
DOCTOR WHO
POLICE PUBLIC BOX
© BBC 1976

Left: A retailer's window sticker for the promotion.

Below: Images featured on the cards included (top row) the TARDIS, Alpha Centauri, Davros, a Sea Devil, a Dalek, and (bottom row) the K1 robot, a Zygon, a Krynoid, an Ice Warrior and a Cyberman.



→images comprised a publicity shot of Tom Baker's Doctor, Sarah Jane Smith from *Pyramids of Mars*, the TARDIS from *The Seeds of Doom*, Alpha Centauri from *The Monster of Peladon*, Davros, a Sea Devil, a Dalek from *Death to the Daleks*, the K1 Robot, a Zygon, a Krynoid, a *Doctor Who* Exhibition photo of an Ice Warrior, and a Cyberman from *Revenge of the Cybermen*. Collectors could find one card in a packet of 36 Typhoo tea bags, two in a 72-pack, and four in a 144-pack. The packs themselves were illustrated with drawings of the Doctor, Sarah Jane and various monsters. In-store promotion included two different point-of-sale display boards and two shop-window stickers. Typhoo also placed full-page colour adverts in at least two national women's magazines over the summer (targeting the stereotypical housewife shopper of the age, perhaps?).

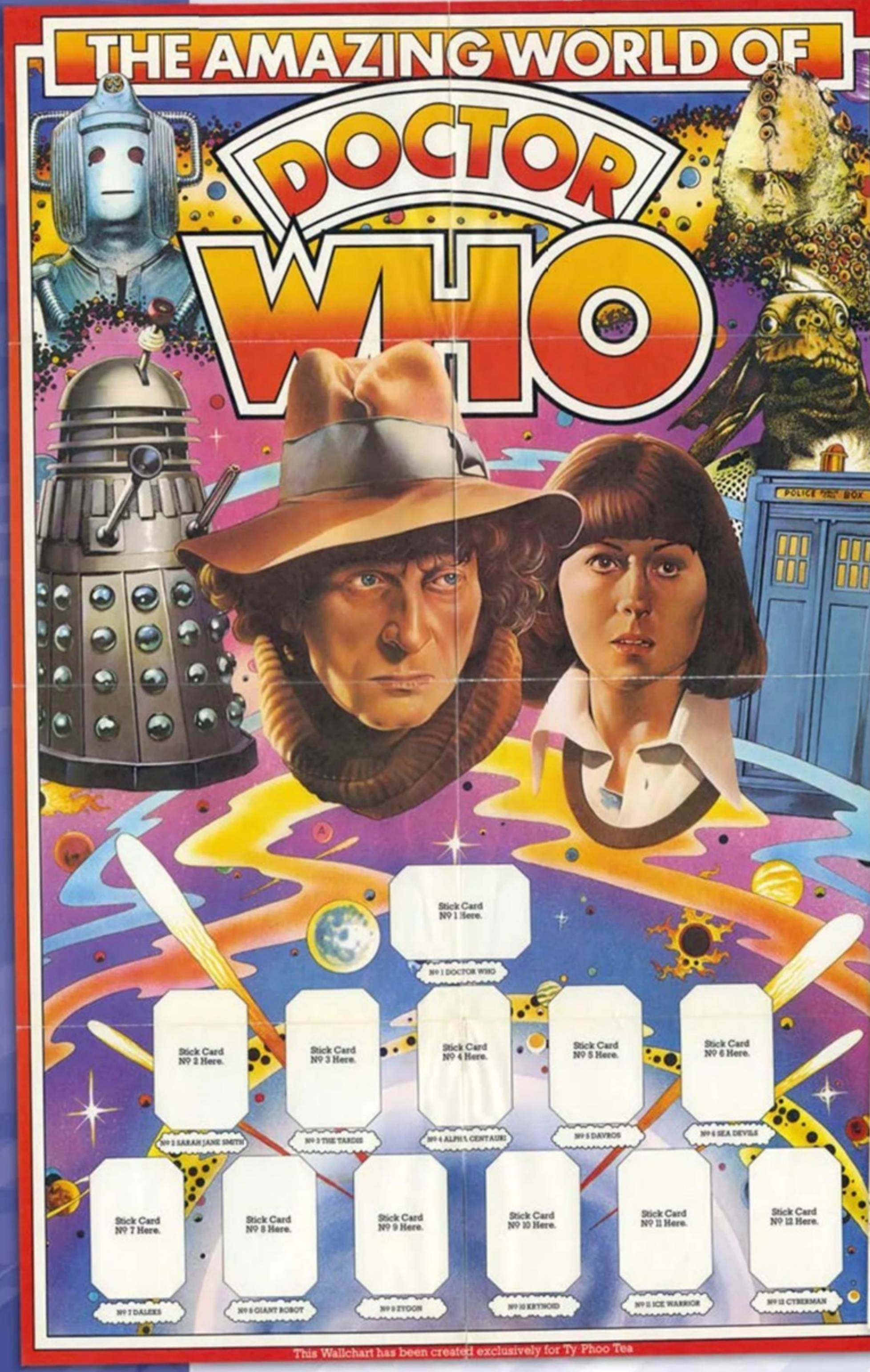
The other principal component of the Typhoo promotion was a mail-away offer for a book and a 76 x 50cm wallchart on which to stick the collectors' cards. Sending £1 and the 'T' logo from a box of tea bags would get you both the book and the wallchart, or the wallchart alone could be yours for just 20 pence. Both book cover and wallchart were lavishly illustrated with artwork by Chris Achilléos.

Right: The people behind the Typhoo promotion, Kevin Twittey and Roger Hyslop, pictured with a Dalek in 1976.

Achilléos was already well-known and much loved by *Doctor Who* fans, having provided cover artwork for the Target novelisations since the inception of the range in May 1973; by the time of the Typhoo promotion, he'd already illustrated the first 23 Target covers. While much of Achilléos' *Doctor Who* art used an immediately recognisable pointillist style for the Doctor's face, for *The Amazing World of Doctor Who* he created photorealistic airbrush paintings of the Doctor and Sarah Jane.

The principal characters were surrounded by illustrations of monsters and the TARDIS, along with the *Doctor Who* logo, hand-painted by Achilléos, and an almost psychedelic starfield covering the lower third of the image. Achilléos later noted that the 'vacant' starfield space was meant to provide not just an area for the collectors' cards on the wallchart, but also to accommodate copy in the magazine ads. Achilléos also provided a three-quarter length painting of the Fourth Doctor for the book's back cover, based on a publicity image of Baker taken soon after he accepted the role.

Typhoo had hired a newly formed marketing promotions company, Triangle Communications, and it was company founder Kevin Twittey who'd approached Achilléos to provide the artwork. For the contents of the book itself, Twittey contacted World Distributors (Manchester), publishers



THE AMAZING WORLD OF
DOCTOR
WHO
POLICE BOX
Stick Card Nº 1 Here.
Nº 1 DOCTOR WHO
Stick Card Nº 2 Here.
Nº 2 SARAH JANE SMITH
Stick Card Nº 3 Here.
Nº 3 THE TARDIS
Stick Card Nº 4 Here.
Nº 4 ALPHA CENTAURI
Stick Card Nº 5 Here.
Nº 5 DAVROS
Stick Card Nº 6 Here.
Nº 6 SEA DEVILS
Stick Card Nº 7 Here.
Nº 7 DALEKS
Stick Card Nº 8 Here.
Nº 8 GIANT ROBOT
Stick Card Nº 9 Here.
Nº 9 ZYGON
Stick Card Nº 10 Here.
Nº 10 KRYNOID
Stick Card Nº 11 Here.
Nº 11 ICE WARRIOR
Stick Card Nº 12 Here.
Nº 12 CYBERMAN
This Wallchart has been created exclusively for Ty Phoo Tea

Below left: The 76 x 50cm wallchart.

Below right: A sheet of uncut cards from the printer.

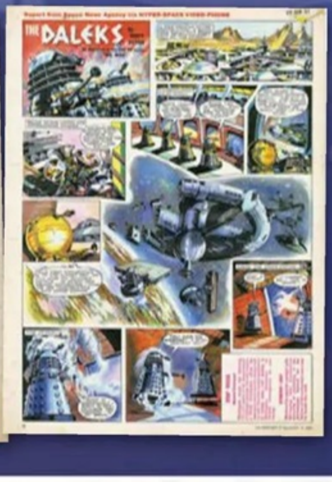
FED BY IMAGINATION

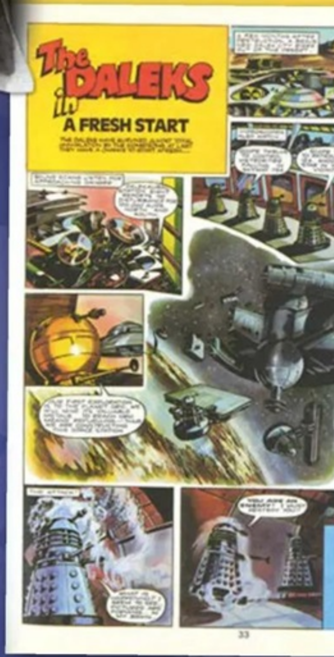
World Distributors' publishing director Alan Fennell brought one additional element to *The Amazing World of Doctor Who*. Earlier in his career he'd served as editor of *TV Century 21*, a publication that primarily showcased Gerry Anderson properties. But in 1965-66 it had featured a full-colour Dalek comic strip on the back page of its first 104 issues. Fennell recommended licensing five of these strips, from issues 47-51 of *TV Century 21*, and reprinting them under the collective title *A Fresh Start*.

The story detailed how a Dalek space station in orbit around the planet Oric came under attack from a mysterious cloud that compelled one particular Dalek to turn against its comrades. The cloud, it turned out, concealed the Daleks' sworn enemies, the Mechanoids (sic). Written by David Whitaker and Terry Nation, with art by Richard Jennings and Ron Turner, this was the first time these strips had been reprinted since late 1965.

To avoid repeatedly reprinting the *Daleks* title box at the top left of each page, and the fake 'STOP PRESS' box always on the bottom right, the *Amazing World* version added hugely verbose captions to bridge the action – for example: "THEY SAY THE STRONGEST FEARS ARE BORN OF IGNORANCE AND FED BY IMAGINATION. THE DALEKS KNOW LITTLE FEAR. BUT HOW CAN THEY FIGHT AN ENEMY THEY CANNOT SEE?"

TV CENTURY 21
HELP PLEA FROM PLANET
ORIC fears Dalek invasion
Cat suspect in slaying!





of the *Doctor Who Annual* since 1965. Having been put in touch with Alan Fennell, World Distributors' publishing director, Twittey requested a 64-page hardback book comprising text and comic strips, plus *Doctor Who*-related features, games and quizzes. Fennell suggested reusing two of the five text stories from the 1976 annual, *The Sinister Sponge* and *The Mission*, along with both of the strip stories, *The Psychic Jungle* and *Neuronic Nightmare*. That book had been in the shops only a few months earlier – a clear indication of the ephemeral nature of annuals at that time. Once the New Year's sales were over, they were essentially forgotten.

World Distributors also created two new text stories for the book, *The Vampires of Crellium* and *On the Slippery Trail*, as well as entirely new features on the Doctor, the TARDIS, the Radiophonic Workshop and several of the monsters that appeared on the collectors' cards. This was very different to the regular annuals, where the features were typically about science or space topics entirely unrelated to *Doctor Who*.

THE AMAZING WORLD OF
DOCTOR WHO

World Distributors had 25,000 copies of *The Amazing World* printed, with 15,000 sold to Triangle for the Typhoo promotion at 50 pence a copy and 10,000 held in reserve by World Distributors themselves. The promotional tea bag packets boldly announced that the book was exclusive to Typhoo – "you cannot buy it anywhere else". However, by September, once the promotion had ended, the remaining copies were showing up in branches of WH Smith across the country – as BBC Audio and Demon Records commissioning editor Michael Stevens can attest. "My own copy of the book was purchased around 1977 or 1978," he adds. "It was the school holidays, and I was in WH Smith with my mum, where they had a small pile of the books being sold at a bargain price. A few years later I decided to cut out all the pictures for my scrapbook. The folly of youth!"→

The 64-page book comprised text and strip stories, plus *Doctor Who*-related features, games and quizzes.

Above left: The front cover and *The Daleks* strip from *TV Century 21* issue 47 (City Magazines, 1965).

Above right: The same strip as reprinted in *The Amazing World of Doctor Who*.

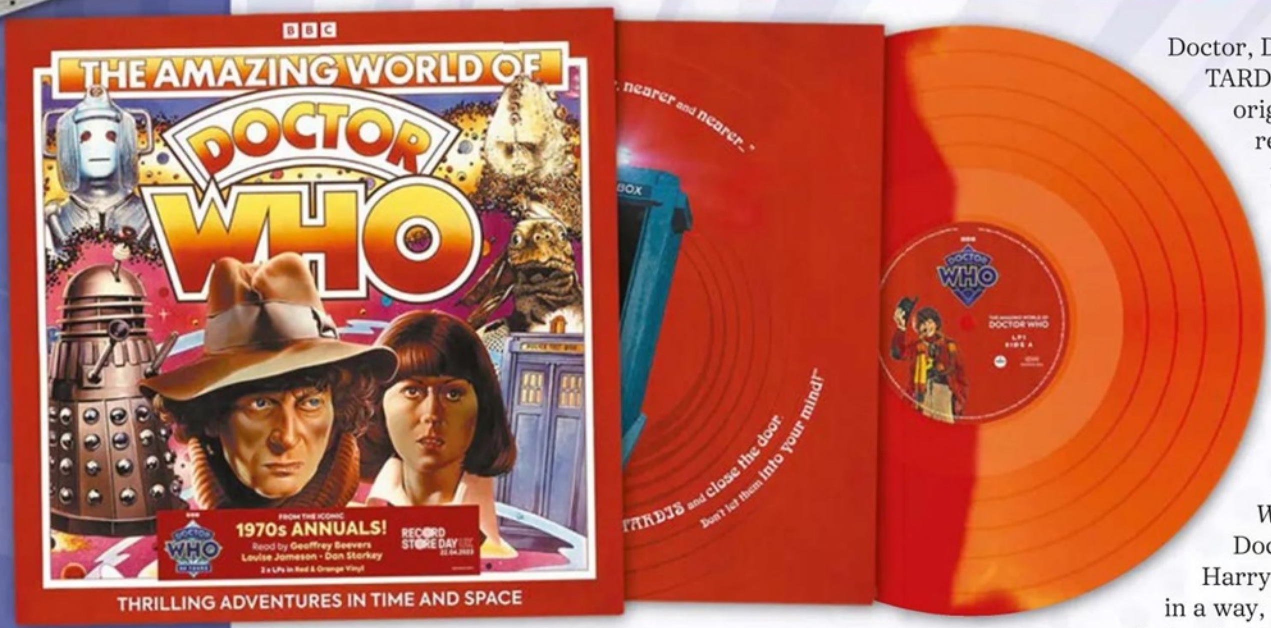
Left inset: *The Amazing World of Doctor Who* was published by World Distributors in 1976.

Below left: The contents page from *The Amazing World of Doctor Who*.

Below right: The opening spread from one of the book's new text stories, *On the Slippery Trail*.

THE AMAZING WORLD OF DR WHO
CONTENTS

ON THE SLIPPERY TRAIL


BBC
THE AMAZING WORLD OF
DOCTOR WHO
FROM THE ICONIC 1970s ANNUALS!
Read by Geoffrey Beevers Louise Jameson · Dan Starkey
RECORD STORE DAY
THRILLING ADVENTURES IN TIME AND SPACE
nearer and nearer...
TARDIS and close the door
Don't let them into your mind!

Above and below: In addition to CD and digital versions, the audiobook of *The Amazing World of Doctor Who* will be released on vinyl on Record Store Day, 22 April, as a limited edition of 3,000 copies.

Right inset: BBC Audio commissioning editor Michael Stevens.

→Michael's fondness for the book – the jewel in the crown of the Typhoo promotion, still prized by collectors today – is the reason it's taken on new life as an audio edition, available on download and vinyl in time for this year's Record Store Day, 22 April. A niche choice, perhaps? "I've always found the book's title and artwork irresistible," says Michael. "I can't think of any other piece of classic merchandise that summons up the magic and mystery of *Doctor Who* so well. As soon as I had the idea of turning it into an audiobook, I knew we'd want to use the Chris Achilléos cover, which we've done with the permission of his estate. As an LP cover it just cries out to be framed!"

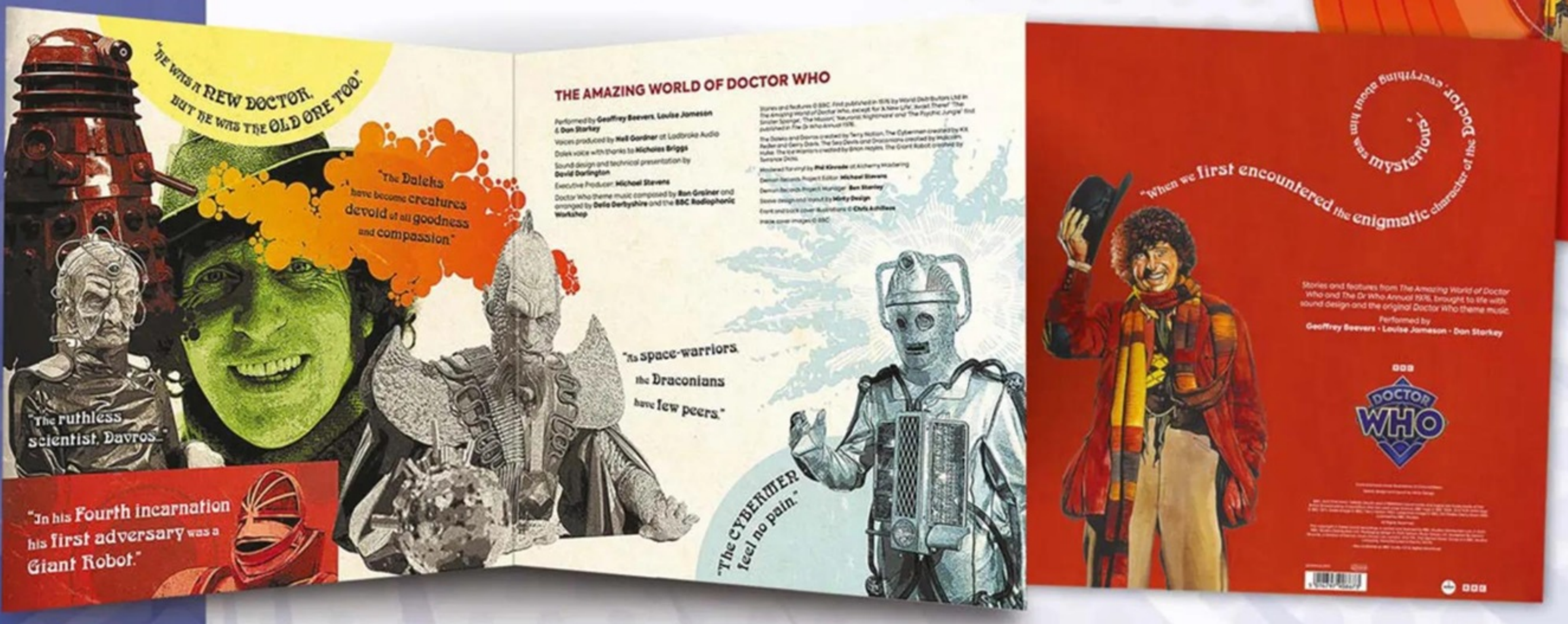
The audio version includes all four text stories from *The Amazing World of Doctor Who* – *The Sinister Sponge*, *The Vampires of Crellium*, *On the Slippery Trail* and *The Mission*, plus *A New Life* and *Avast There!* from *The Dr. Who Annual 1976*. The strip stories, *The Psychic Jungle* and *Neuronic Nightmare*, are multi-voice tales with new sound design, and there are also mini-features on the Doctor, Daleks, Cybermen and the TARDIS, based on the articles in the original book. The Demon Records release has coloured vinyl LPs presented in a gatefold sleeve, plus illustrated inner bags and Achilléos' artwork on the front and back covers.

Actors Louise Jameson, Geoffrey Beevers and Dan Starkey provide vocals for the stories. "At the heart of *The Amazing World of Doctor Who* is a legendary trio – the Doctor, Sarah Jane Smith and Harry Sullivan," says Michael. "And, in a way, Louise, Geoffrey and Dan are echoing that." Neil Gardner of Ladbroke Audio recorded the stories, and David Darlington added sound design as well as mastering the final edit (see page 81). "The two adapted strips, in particular, include detailed soundscapes, and we've also added the original *Doctor Who* theme music at the beginning and end."

The audio version of *The Amazing World of Doctor Who* is very much in line with recent audio releases culled from the old *Doctor Who* annuals. Traditionally, more cynical fans have dismissed many of the annual stories, which often bore little resemblance to the characters and stories seen on screen. So do the latest audio releases indicate a new fondness for the material? "I think there's an immense amount of nostalgia for the annuals because they were the early frontiersmen of *Doctor Who* publishing," says Michael. "In the 1960s, 70s and 80s many fans – myself included – received the latest *Annual* at Christmas. Come the New Year, it would be placed on a bookshelf, to be taken down and browsed on Sunday afternoons or when we were off school with mumps. The sometimes bizarre nature of the stories often frustrated us, as they weren't quite like the ones we enjoyed on TV and in the Target books, but I believe over time they've gained a cachet of their own. The adventures in the annuals exist in their own whimsical pocket universe, canonical anachronisms and all!"

One might almost say: you couldn't make them up... **DWM**

> **"I can't think of any other piece of classic merchandise that summons up the magic of *Doctor Who* so well."**
> **Michael Stevens**


"He was a new Doctor, but he was the old one too."
"The Daleks have become creatures devoid of all goodness and compassion"
"The ruthless scientist, Davros."
"In his Fourth incarnation his first adversary was a Giant Robot."
"As space-warriors the Draconians have few peers."
"The Cybermen feel no pain."
THE AMAZING WORLD OF DOCTOR WHO
"When we first encountered the enigmatic character of the Doctor, everything about him was mysterious."
Stories and features from The Amazing World of Doctor Who and The Dr Who Annual 1976, brought to life with sound design and the original Doctor Who theme music.
Performed by Geoffrey Beevers · Louise Jameson · Dan Starkey
BBC
DOCTOR WHO

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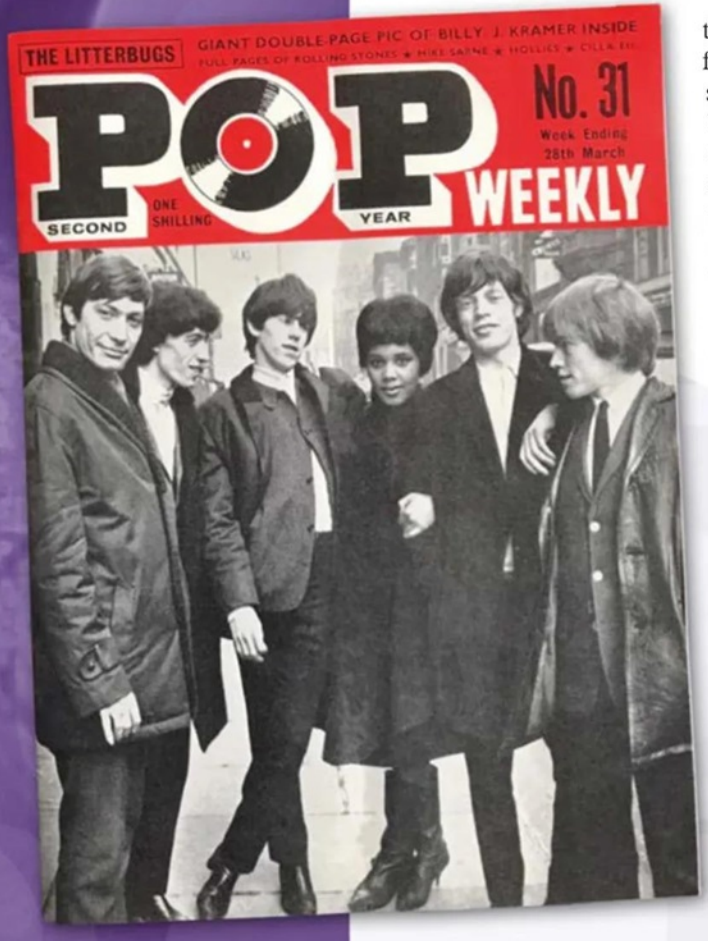
HOW CLEO CARRIED ON

CLEO SYLVESTRE appeared only briefly in 1965's *The Crusade* – but she was destined for greater things. **ROBBIE DUNLOP** meets a one-time Rolling Stones associate who was determined to not fade away...

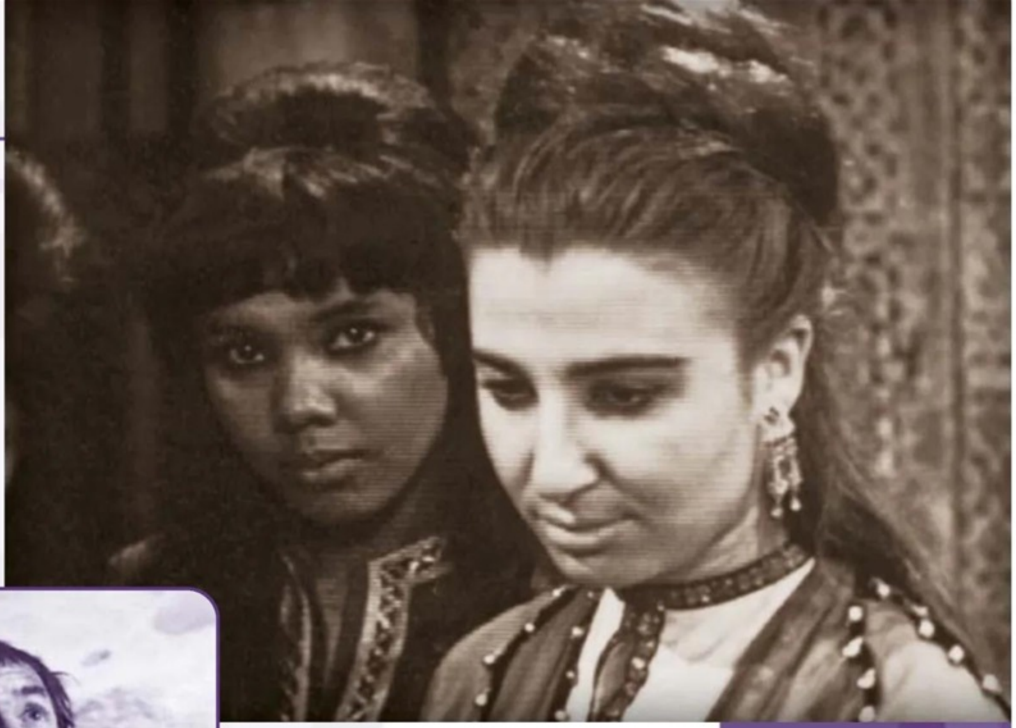
Doctor Who Magazine has joined pioneering actress Cleo Sylvestre at a café in central London. We're here to take tea and talk about her earliest television role: as a concubine of the warlord El Akir in 1965's *The Crusade*. "It's funny how your past life is suddenly very current," she muses. "More so than ever nowadays."

Indeed, a few days earlier Cleo could be found posing for selfies and signing copies of the Blu-ray box set *Doctor Who: The Collection – Season 2* at a small fan event. "Often when I'm doing theatre, people will come up after the show and say, 'Could you sign this?' They've got all these photographs. It's really quite moving, actually, the devotion of the fans."


THE LITTERBUGS
GIANT DOUBLE-PAGE PIC OF BILLY J. KRAMER INSIDE
FULL PAGES OF ROLLING STONES ★ MIKE SARNE ★ HOLLIES ★ CILLA
POP
No. 31
Week Ending 28th March
SECOND
ONE SHILLING
YEAR
WEEKLY

The truth, however, is that the majority of these fans cannot possibly have seen Cleo's appearance. *The Warlords* – the fourth episode of *The Crusade*, and the one in which she appears – was broadcast by the BBC only once, 58 years ago. In common with many other early *Doctor Who* stories, the episode was subsequently wiped. Cleo's performance is lost.

Back in 1965, though, some of the episode's original 9.5 million viewers might well have recognised her. Not long before, Cleo had released a record as a result of getting to know singer Mick Jagger. "Mick was forming his own band and wanted some girls – a bit like The Supremes – to be backing singers. I found someone; a friend of mine. She *said* she could sing. We went to rehearsals, but she was absolutely tone deaf. So that didn't happen."



While Cleo may have missed out on the opportunity to support Jagger, the tables turned in her favour. "Mick phoned me up one day and said, 'Can you come to Regent Sound [Studios] tomorrow? [Producer] Andrew Oldham wants you to record for him.'" The result was a cover version of The Teddy Bears' hit *To Know Him is to Love Him*. Her backing band? The Rolling Stones. The single was released in January 1964 and, according to Cleo, "It did quite well in the London charts."

Cleo, an only child, was born in Hitchin, Hertfordshire, in 1945. Her father was from Trinidad and her mother, a dancer, was half Trinidadian, half white. At an early age, she moved to Camden in London. "I was brought up in two rooms on Drummond Street," she says. "There was a big dining table under which I did my earliest performances. I would make puppets and perform puppet shows to myself. I had a vivid imagination."

By the age of seven, she'd developed a thick cockney accent. "But my mum had aspirations. She thought people wouldn't be able to understand what I was saying, so she sent me to Italia Conti Theatre Academy for elocution lessons. Nowadays it's all gone Estuary, but in those days you had to have a decent voice if you wanted to be successful."

During her time at the academy, Cleo landed her first screen role, in the 1953 film *Johnny on the Run*. However, it would be another 12 years before she made her TV acting debut in *The Crusade*. On this occasion, her accent proved irrelevant; her character had no lines.

JOHNNY
ON
THE RUN

"It was all so long ago," Cleo observes, scanning a list of her fellow cast members. The only actor she recalls working with now is Tutte Lemkow – who played the bandit Ibrahim, who staked out TARDIS traveller Ian (William Russell) in the desert. "He was already well known," she says. "I remember being surprised how friendly he was to us all." Otherwise, her memory of the recording comes down to "somebody wrestling with me or pulling me". Perhaps this was Viviane Sorell, playing Fatima – who, in Cleo's final moments, was turned upon by the other concubines, after being outed as a traitor. With the episode lost, there's no way to be certain.

In fact, if it weren't for two off-screen 'telesnaps', there would be no visual record of Cleo in the serial at all. She's familiar with both of them, having signed copies many times. "You can see me peeking through," she says, smiling, as she studies one. "I wore a wig. My hair at the time wasn't really of that period!" The photo stirs another memory. "Nowadays, make-up artists know all about Black skin. But the first time I did a show at the BBC, the make-up room was in a panic because they didn't have any Black make-up. They only had white make-up."

With her record doing well in the London clubs, what was her motivation for taking on a supporting role in television? "It was just an opportunity," Cleo explains. "It was some work, and it was a chance to be in a studio. And it was a chance to be seen, really. In those days, you hardly ever saw any Black people on television."

It was this sad fact that led Cleo's drama teacher to claim she'd never get anywhere as an actor. "I just knew acting was something I really wanted to do, and I thought, 'I'm going to do it, come what may.' But it was a double-edged sword. You felt that anything you did would be judged against your race. So if you failed, they'd say 'Black people can't act', or whatever. It was quite a responsibility."

What acting opportunities *were* there for people of colour in the 1960s? "Hardly any," says Cleo. "The faces on→

Opposite page left: Cleo Sylvestre in 1970.

Opposite page inset: *Pop Weekly* issue 31 (1964) featured Cleo on the cover with The Rolling Stones.

Above: Cleo as a concubine, with Viviane Sorrél as Fatima in *The Warlords*, the fourth and final episode of *The Crusade* (1965).

Left inset above: Ibrahim (Tutte Lemkow) in *The Warlords*.

Left inset below: The title card to the 1953 film *Johnny on the Run*, in which Cleo had her first screen role.

Below: The 7" vinyl and the sheet music for Cleo's 1964 single *To Know Him is to Love Him*.

DECCA
45
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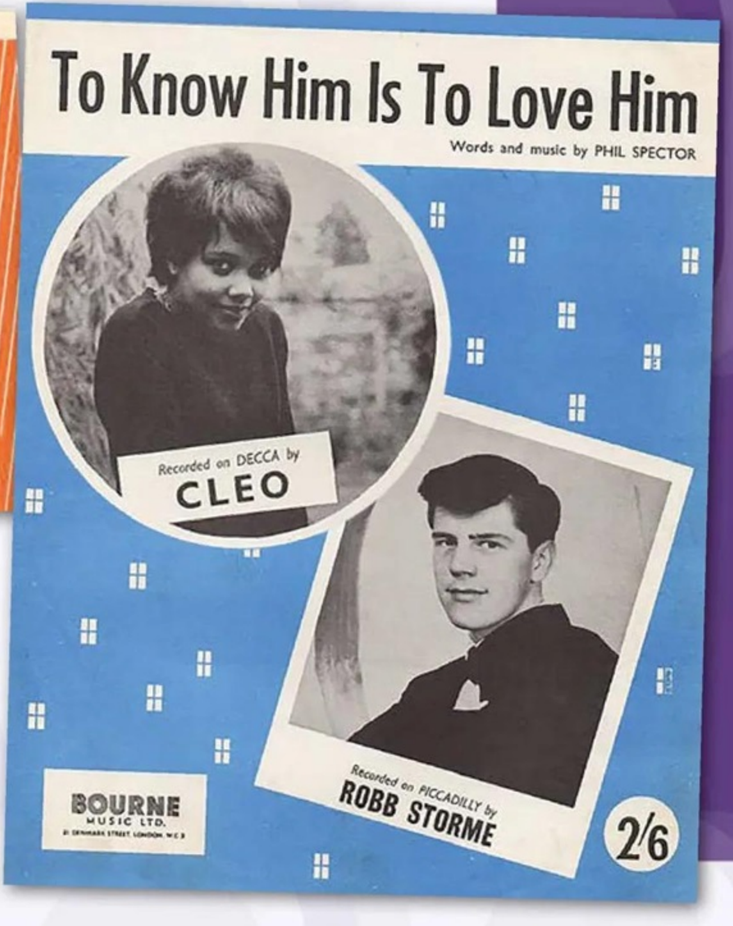
TO KNOW HIM IS TO LOVE HIM
CLEO
full frequency range recording


To Know Him Is To Love Him
Words and music by PHIL SPECTOR
Recorded on DECCA by
CLEO
Recorded on PICCADILLY by
ROBB STORME
BOURNE MUSIC LTD.
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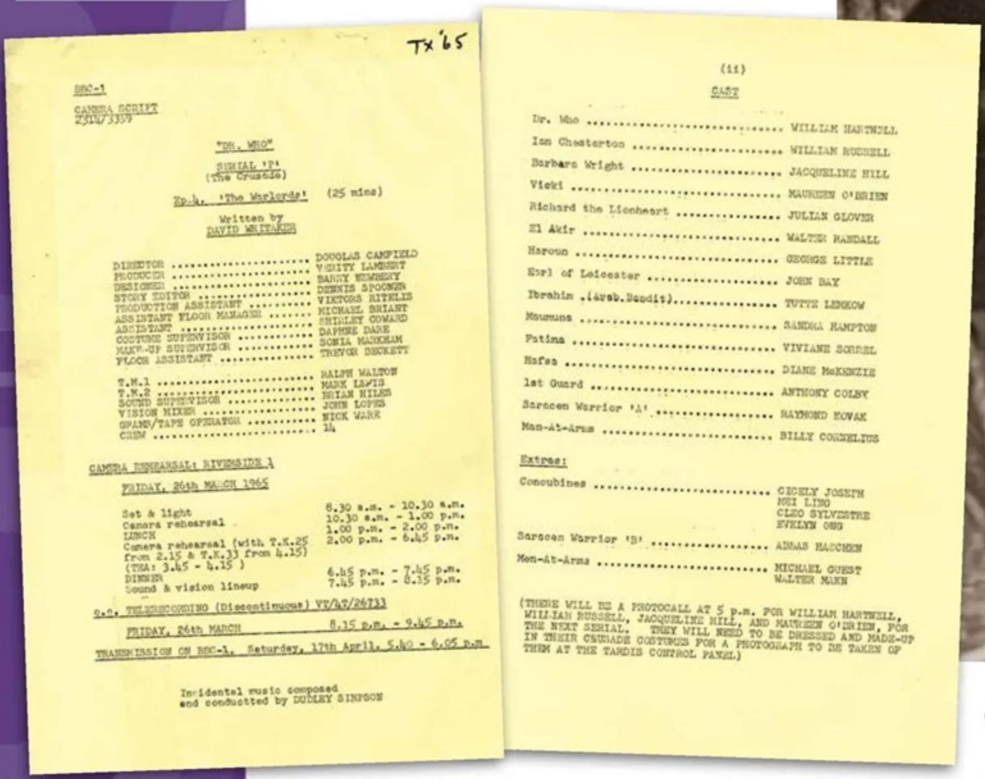
> **"MICK PHONED ME UP ONE DAY AND SAID, 'CAN YOU COME TO REGENT SOUND TOMORROW? ANDREW OLDHAM WANTS YOU TO RECORD FOR HIM.'"**



Tx '65

BBC-1

CAMERA SCRIPT
2314/3359

"DR. WHO"

SERIAL 'P'
(The Crusade)

Ep.4. 'The Warlords' (25 mins)

Written by
DAVID WHITAKER

DIRECTOR	DOUGLAS CAMFIELD
PRODUCER	VERITY LAMBERT
DESIGNER	BARRY NEWBERY
STORY EDITOR	DENNIS SPOONER
PRODUCTION ASSISTANT	VIKTORS RITELIS
ASSISTANT FLOOR MANAGER	MICHAEL BRIANT
ASSISTANT	SHIRLEY COWARD
COSTUME SUPERVISOR	DAPHNE DARE
MAKE-UP SUPERVISOR	SONIA MARKHAM
FLOOR ASSISTANT	TREVOR DECKETT
T.M.1	RALPH WALTON
T.M.2	MARK LEWIS
SOUND SUPERVISOR	BRIAN HILES
VISION MIXER	JOHN LOPES
GRAMS/TAPE OPERATOR	NICK WARR
CREW	14

CAMERA REHEARSAL: RIVERSIDE 1

FRIDAY, 26th MARCH 1965

Set & light	8.30 a.m. - 10.30 a.m.
Camera rehearsal	10.30 a.m. - 1.00 p.m.
LUNCH	1.00 p.m. - 2.00 p.m.
Camera rehearsal (with T.K.25 from 2.15 & T.K.33 from 4.15) (TEA: 3.45 - 4.15)	2.00 p.m. - 6.45 p.m.
DINNER	6.45 p.m. - 7.45 p.m.
Sound & vision lineup	7.45 p.m. - 8.15 p.m.

O.B. TELERECORDING (Discontinuous) VT/4T/26733

FRIDAY, 26th MARCH 8.15 p.m. - 9.45 p.m.

TRANSMISSION ON BBC-1. Saturday, 17th April. 5.40 - 6.05 p.m.

Incidental music composed
and conducted by DUDLEY SIMPSON

(ii)

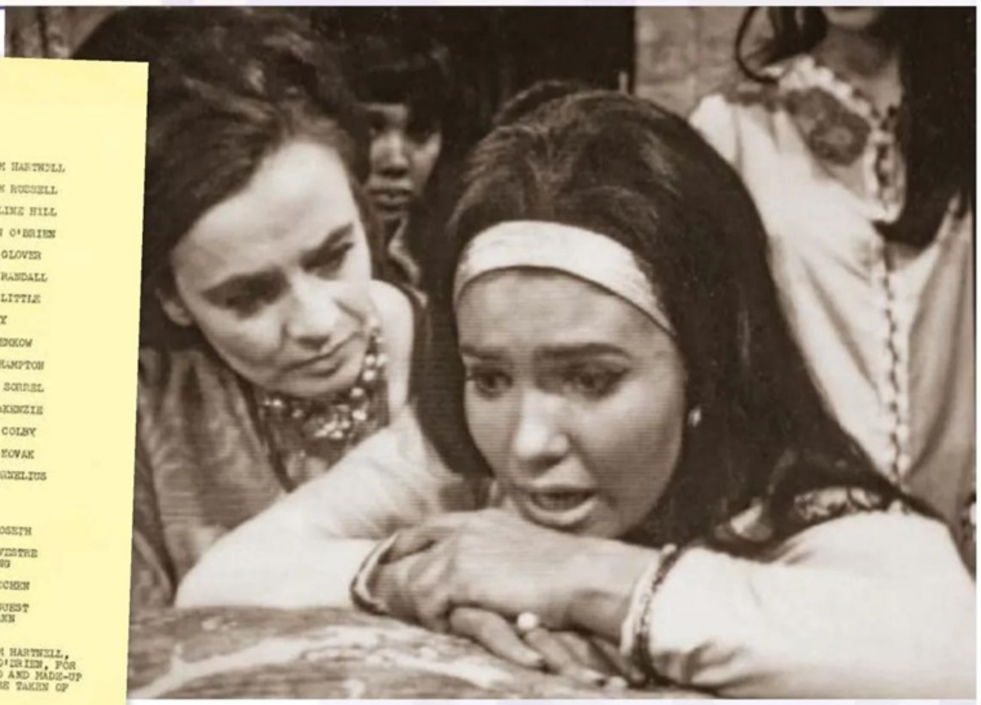
CAST

Dr. Who	WILLIAM HARTNELL
Ian Chesterton	WILLIAM RUSSELL
Barbara Wright	JACQUELINE HILL
Vicki	MAUREEN O'BRIEN
Richard the Lionheart	JULIAN GLOVER
El Akir	WALTER RANDALL
Haroun	GEORGE LITTLE
Earl of Leicester	JOHN BAY
Ibrahim .(Arab.Bandit)	TUTTE LEMKOW
Maumuna	SANDRA HAMPTON
Fatima	VIVIANE SORREL
Hafsa	DIANE McKENZIE
1st Guard	ANTHONY COLBY
Saracen Warrior 'A'	RAYMOND KOVAK
Man-At-Arms	BILLY CORNELIUS

Extras:

Concubines	CICELY JOSEPH MEI LING CLEO SYLVESTRE EVELYN ONG
Saracen Warrior 'B'	ABBAS MASCHEN
Men-At-Arms	MICHAEL GUEST WALTER MANN

(THERE WILL BE A PHOTOCALL AT 5 p.m. FOR WILLIAM HARTNELL, WILLIAM RUSSELL, JACQUELINE HILL, AND MAUREEN O'BRIEN, FOR THE NEXT SERIAL. THEY WILL NEED TO BE DRESSED AND MADE-UP IN THEIR CRUSADE COSTUMES FOR A PHOTOGRAPH TO BE TAKEN OF THEM AT THE TARDIS CONTROL PANEL)



Above left: Pages from the camera script of *The Warlords*.

Above right: Barbara (Jacqueline Hill) talks to Maimuna (Sandra Hampton) in *The Warlords*. Cleo can be seen in the background.

Right inset above: Cleo played an inmate at Holm Lea in *Cathy Come Home* (1966).

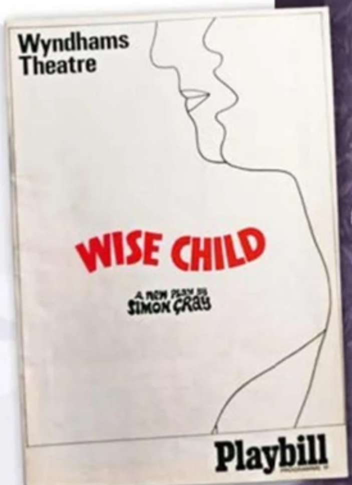
Right inset below: The theatre programme for *Wise Child* (1967).

Far right: Cleo as Janice with Alec Guinness as Mrs Artminster in *Wise Child*.

→ screen reflected Britain at the time. The demographic was very different in those days. There simply weren't many people like me. I was on the school bus every day and you'd probably see one Black person among them."

Cleo was the first Black actress in *Doctor Who*, 17 months into the show's run. While she credits director Douglas Camfield for casting a more diverse range of actors than would usually be found in a BBC programme of the period, *The Crusade* also includes several white actors made up in 'blackface'. Today we regard this as completely unacceptable, but it was a common practice on television at the time. "You saw programmes like *The Black and White Minstrel Show*," Cleo recalls. "Nowadays, you'd look at it and say, 'Oh my God!' I know my mother wouldn't let me watch it – not that I wanted to. But back then, it was just accepted. I mean, you had [Laurence] Olivier blacked up to play Othello."

Why did it happen? "They thought there weren't enough Black actors around, so they had to. But it was quite lazy actually, because there *were* Black actors, if they'd bothered to look. I was on the Equity committee, and we'd hear the argument that there weren't any. They were always trying to bring over actors from America because obviously Black actors had been around longer there, or at least had been accepted for longer. So, whenever we got applications on the committee, we used to reject them and say, 'No, there are Black people in Britain that can do it.'"



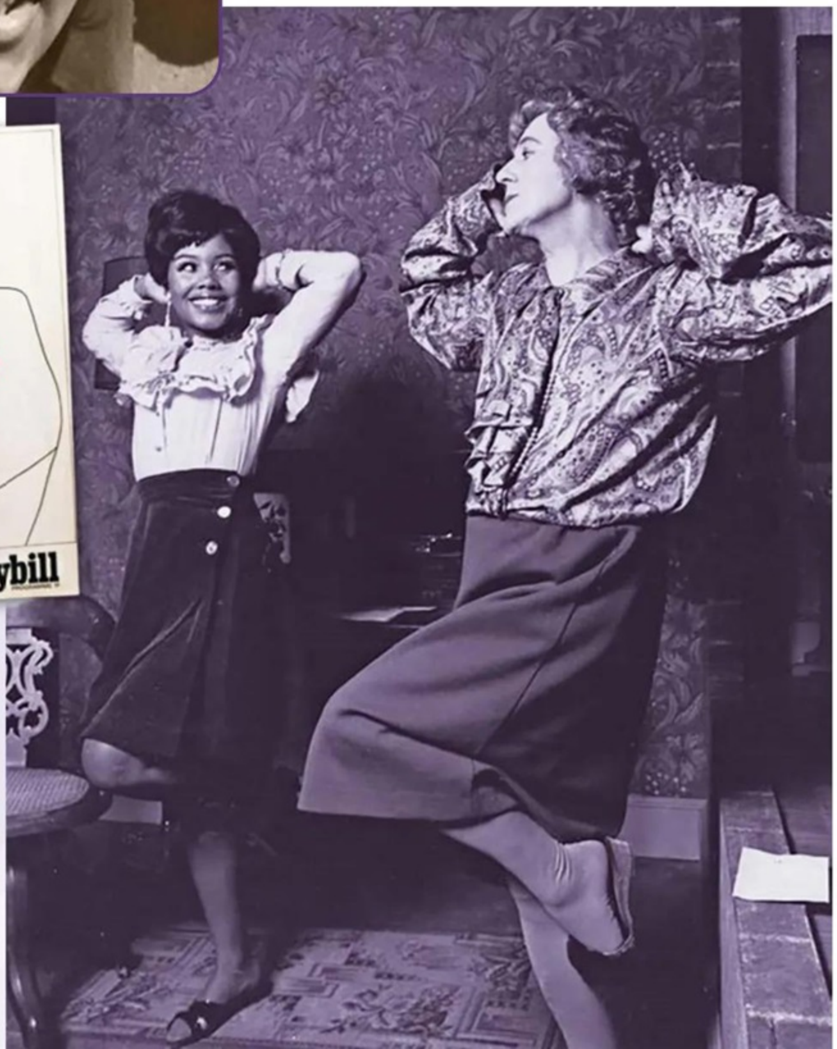
Unfortunately, it was something of a vicious circle. "A lot of those people were probably doing other jobs because they *weren't* getting work as actors. They just weren't given the opportunity. It was difficult."

"It was a joy to meet Ken Loach," Cleo adds, referencing the director of the seminal *Wednesday Play* productions *Up the Junction* (1965) and *Cathy Come Home* (1966), both of which featured Cleo. "He realised what was going on – that some of us had been born over here – and he represented that on telly."

"IT'S PART OF TV HISTORY AND SHOWS HOW FAR THINGS HAVE PROGRESSED."

How should viewers respond to *The Crusade* today? Cleo pauses to gather her thoughts. It's clearly a difficult subject. "I think you have to look at the period and what was going on. You can't rewrite, so, in a way, you just have to say: 'Well, that was the situation in Britain at the time and those were the attitudes, and what we see is a result of those attitudes.' It's not an excuse, but it's just putting it into context."

Cleo considers it to be a "shame" that her episode of *Doctor Who* is lost. "It's part of television history," she says, "and it shows how far



HONOUR BOUND

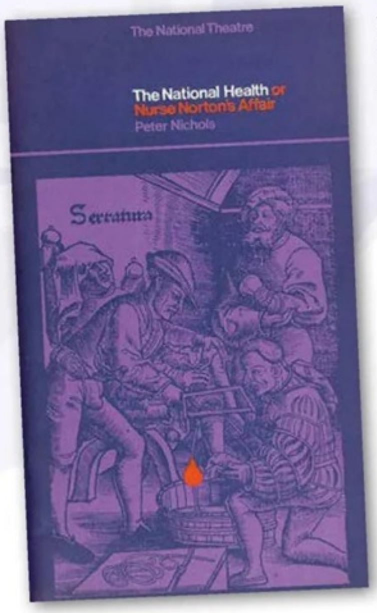
Cleo was taken by surprise when she received an email from the Central Chancery of the Orders of Knighthood, informing her that she was being awarded an MBE. "It went into my spam. I would have thought they'd send a letter, but nowadays, in this age of technology, they sent an email. I thought, 'Oh, I'm not going to open this because it's a scam.' I did eventually open it."

She's flattered that many now see her as a trailblazer. "You don't realise when you're doing these things that people are going to regard you in that way," she reflects. "People sometimes come up to me and say, 'You were my inspiration' – and I never thought about that. You don't realise at the time that you've had an effect on somebody. I just do it for love, really. I felt it was my destiny. I'm happy to talk to people and give them advice."

Cleo will receive her medal for Services to Drama and Charity at an investiture ceremony at Buckingham Palace later this year. "I keep checking my spam mail to see if I've got the invitation to go and get it," she laughs. "I'm just waiting!"

things have progressed since then." And if it's ever recovered? "I'd probably find it quite depressing to watch now because I'd realise how much slimmer I was!"

While appearing in *Wise Child* at Wyndhams Theatre in 1967, Cleo received a knock on her dressing-room door. "I opened it and Olivier was standing there. He said to me, 'Oh, Miss Sylvestre, I'd just like to congratulate you on the most wonderful performance.' I mouthed at him like a goldfish because I didn't know what to say." Cleo then joined the National Theatre, of which Olivier was director at the time, and in so doing became the first Black actress to play a leading role in one of its productions, in 1969's *The National Health*. In the same trailblazing fashion, her casting in *Crossroads* – playing Meg Richardson's adopted daughter Melanie from 1970 to 1972 – established her as the first Black actress to star in a recurring role in a British soap.



The National Theatre

The National Health or Nurse Norton's Affair

Peter Nichols

Cleo has never stopped acting, whether on television, film, stage or radio. Her career as a singer, however, was short-lived. At least, it was... until just before her 70th birthday. "I've always loved blues music," she explains, "and I just thought, 'I don't want to be on my death bed thinking I wish I'd done it.' I knew quite a few musicians, so I got a band together."

Her six-piece band, Honey B Mama & Friends, performs "rockin' blues" in pubs, clubs and at festivals – and Honey (Cleo's alter ego) isn't ruling out making another record. Or perhaps that would now be a download.

The television landscape of today is worlds apart from that of 1965, and Cleo has played no small part in paving the way for its increased diversity and inclusion. Her resilience, determination and championing of under-represented actors over the past six decades has inspired and informed, and helped bring about change. While her contribution to the series was uncredited on screen and may be entirely lost to us now, Cleo Sylvestre is certainly an accredited member of the *Doctor Who* family. And if that's not a cause for celebration, what is? **DWM**

Above left: Buckingham Palace.

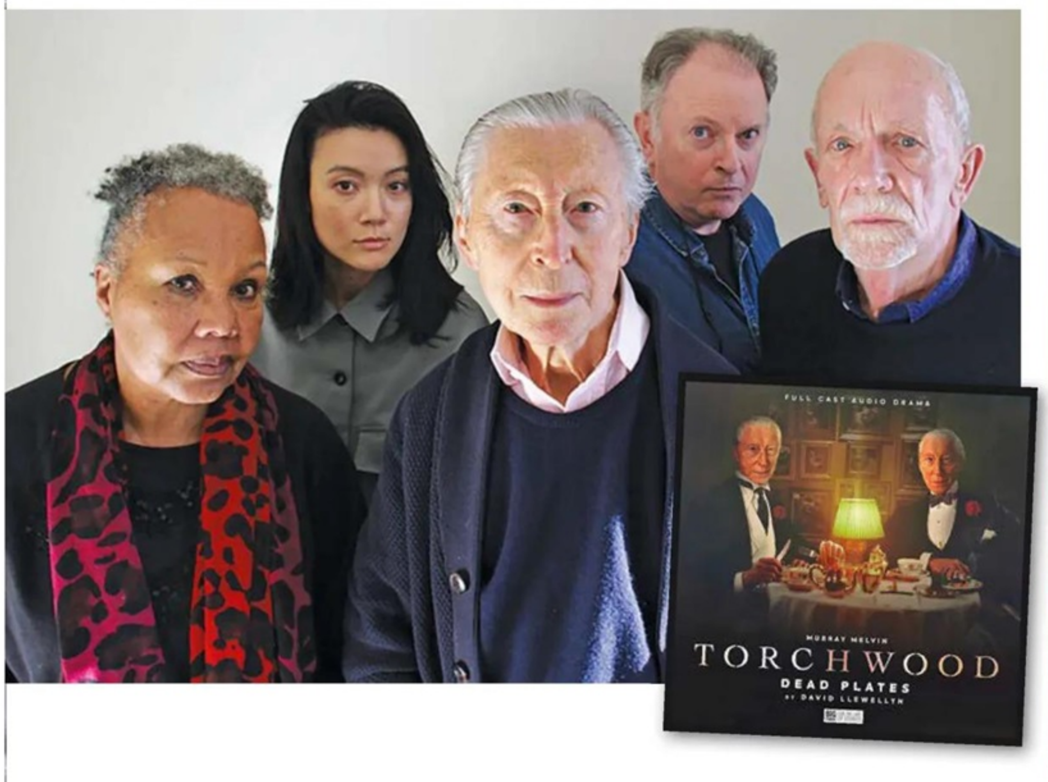
Above right: "I'm happy to talk to people and give them advice," says Cleo today. Photo © Robbie Dunlop.

Left inset above: The programme for *The National Health* (1969), in which Cleo appeared as Staff Nurse Norton. Future *Doctor Who* star Tom Baker was also in the cast, as an extra.

Left inset below: Cleo as a nurse in the BBC's 1981 production of *The Day of the Triffids*.

Below left: Cleo appeared in the audio drama *Torchwood: Dead Plates* (Big Finish, 2022), alongside Rosa Escoda, Murray Melvin, Tony Turner and Hugh Ross.

Below right: On stage as Honey B Mama with her band. Photo © Jennifer Noble.



BEST LIFE

MOSES OGUNDEJI is busy working as 'best boy' on the new series of *Doctor Who*. He tells **SIMON GUERRIER** exactly what that means.

"Growing up in Brixton and then Essex, all I'd do is watch TV," says Moses Ogundeji. "My mother would say to me, 'Is TV going to be your life?!' I would never speak back to her, but I'd dream of making it to the kind of role I have now." Moses studied film production at Staffordshire University, then worked as a trainee before getting his big break on *Doctor Who* last year. "Now I'm here, working in TV, it brings me joy every day. It could be raining or snowing – but I'm happy!"

Did Moses always hope to work on *Doctor Who*? "Um, as a youngster I never really got into it!" What?! "Yeah, I know. I always watched American TV: *Sunset Beach*, *Saved by the Bell*, *Clarissa Explains It All*, *Charmed* and *Touched by an Angel*… But I'd be a fool not to want to watch *Doctor Who* now! I am in awe."

SAVED BY THE BELL
CHARMED
TOUCHED BY AN ANGEL

Right: Some of the American shows Moses watched as a youngster.

Below right inset: In 2022 Moses worked for the key grip on the TV series *Industry*.

Below left: Moses in *Doctor Who*'s recent St David's Day social media video.

Bottom: Wolf Studios Wales. Photo © Bad Wolf.

WHO
Moses Ogundeji
Best Boy

'Best boy' is a job title that's been used in film and TV production for decades. What does that actually mean?

I'm the bridge between production and 'key grip'. That's a person who, when the director says, "This is what I want to achieve," comes up with how to make that happen, then passes that on to the rest of the crew. I support the key grip and also find extra crew and additional kit for the days we need them. Generally, I make sure the team is happy. If they have any problems, they can come to me.

TRADE UP
HBO ORIGINAL
INDUSTRY
NEW SEASON STREAMING AUG 1
HBO max

How do you become a best boy?

Traditionally, you start as a trainee then go up through the levels until people have seen that you know how everything works. So if the key grip is indisposed, as best boy you can also step into that role. But for me it was different. A year ago, I'd just stepped up from being a trainee when I worked for key grip Bobby Williams on [banking drama] *Industry*, and he saw something in me. Then I got a call from Bobby asking me to be his best boy on *Doctor Who*.

Wow!

Yeah! That came with a lot of pressure, because if I get something wrong it ripples right down the line. But it's been great – I've really got stuck into it. Since November, when we did the first location recces for this new series, I've been at the helm alongside Bobby, tackling whatever needs to be done to make sure the show runs smoothly.

Did that mean moving to Cardiff?

I live here during the week and then on Friday afternoons I drive back to London to see my fiancée

WOLF STUDIOS WALES
STIWDIO BLAIDD CYMRU
BADWOLF

> "I make sure the team is happy. If they have any problems, they can come to me."

Charlotte. We have a full day and half of Sunday together before I head back to Cardiff to be on set first thing Monday morning.

What time do you start?
Normally at eight, often earlier for COVID testing or 'pre-calls', where we need to prepare things before shooting, such as building a camera crane. Today [9 March] we had an easier start because we're continuing from yesterday with work on a particular scene, so it was making sure everything is on set and ready to shoot.

You're shooting the third block of episodes, directed by Julie Anne Robinson. How's the atmosphere on set?
Great! Everyone is upbeat. On the last block, directed by [former DJ] Mark Tonderai, we'd walk onto set in the morning hearing music from all over the world. That creates a good vibe!

How closely do you work with directors?
Key grip has the most interaction with the director, and with the director of photography. I help Bobby get things in place, preparing the next set we'll be moving on to. Bobby has a huge role covering what's happening on set, dealing with any crew issues as well as being across emails etcetera, so I'm here to take some of the burden off.

In your photo you're wearing an earpiece. Are you constantly on call?
Yeah, you have voices in your head all day! You have to be attentive, but you learn to listen out for your name so you can jump into action when needed. I'm often talking to someone in person, but then have to stop and point to my ear. Everyone understands. You resume the conversation later.

So what have you learned in your months working as best boy?
I learn something new every day! But lots about *Doctor Who*. I didn't realise how big this show is until I met the fans. At any location that's open to the public, there they are: people who love the Doctor.

And have you caught up on old episodes?
I haven't had time. I'm working through the week, then I want to spend time with the missus at weekends. But I will. When we finish shooting this series I'm going to go back. I can't wait! **DWM**

DOCTOR WHO
DYLAN HOLMES WILLIAMS
5th December '22
A001

Main image: "I learn something new every day!" says best boy Moses Ogundeji.
Photo by James Pardon.

Far left: Director Mark Tonderai.

Left inset: Inside Studio 1 at Wolf Studios Wales.
Photo © Bad Wolf.

Bottom left: Studio 1, as seen from its entrance.
Photo © Bad Wolf.

Below: A clapperboard marks the start of a take on *Doctor Who*.

60 Objects, 60 Years

1978 to **1982**: The Key to Time to Neo-Cyberman

JAMIE LENMAN's ongoing mission is to catalogue one *Doctor Who* object for every year of its existence – among them props, collectables and personal mementos...

1978

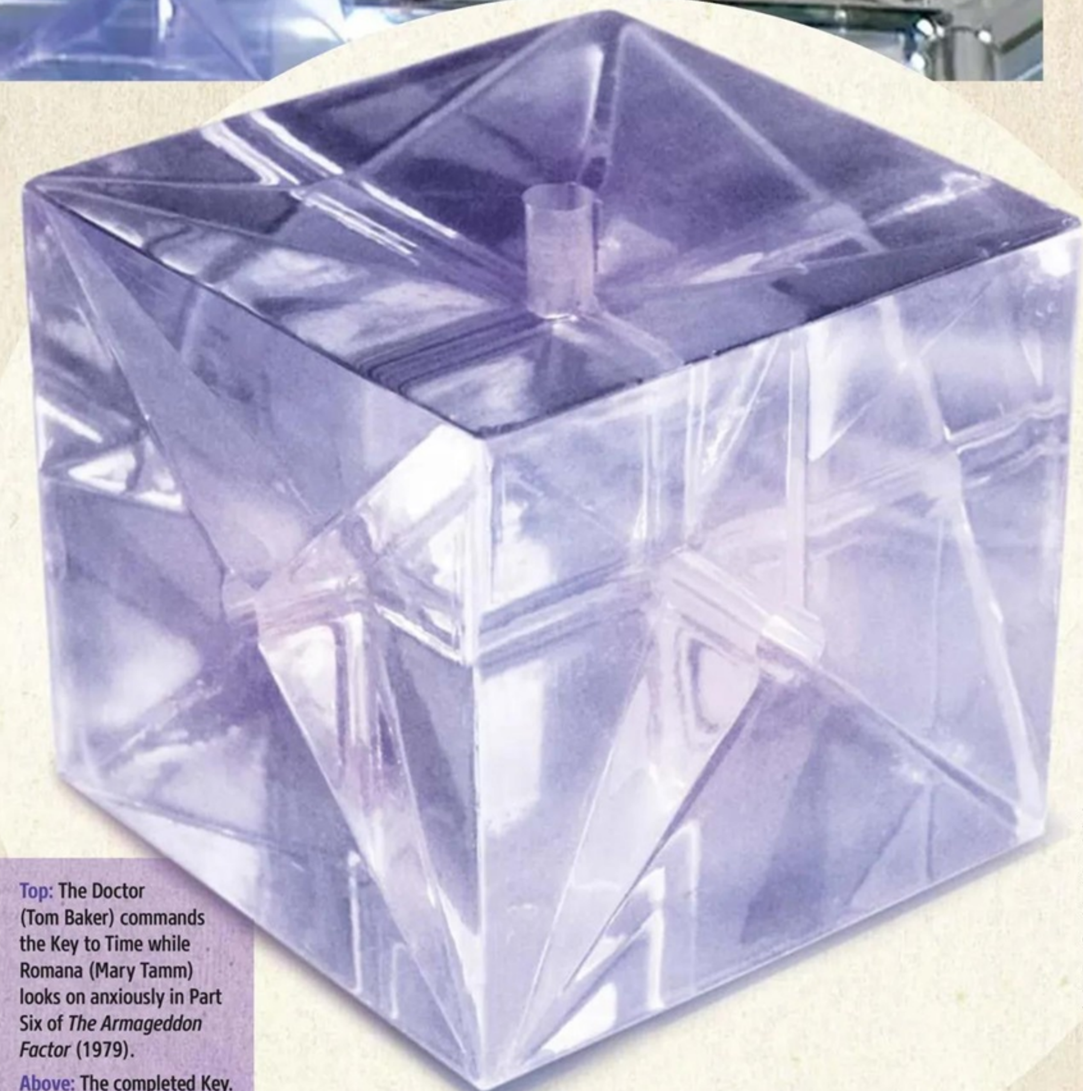
The Key to Time

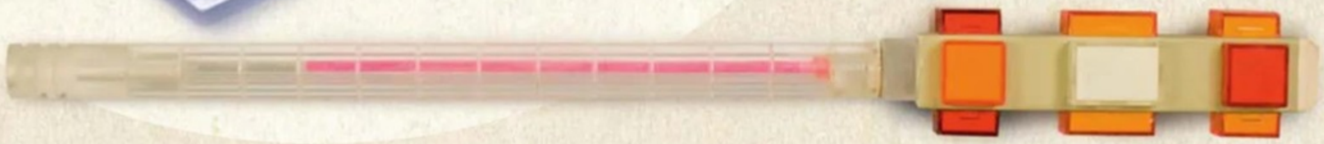
When applying for the job of producing *Doctor Who*, Graham Williams suggested that some form of interlinked quest – a search for a mythical object – might be a nice way to give the Doctor's wanderings some direction. But what would he be questing *for,* exactly?

The answer, as the White Guardian revealed in the opening scenes of 1978's *The Ribos Operation,* was the fabled Key to Time – a gleaming cube that separates into six disguised pieces, only to be brought together in times of great calamity. Whoever possessed the complete Key would have control over all creation, and the freedom to impose their will on the entire universe...

That person, it turns out, is long-term fan and BBC consultant Andrew Beech. "It makes a superb paperweight," he chuckles, eyes gleaming with the thrill of power.

In fact, Andrew's Key is one of three that were made in 1978. The first was permanently fixed together, and the second was only partially fused; both have faded into obscurity. "The final set of six segments remained separate for filming as individual components, and it was this set which Graham Williams kept as a memento when he left the show," explains Andrew. "Some ten years later he kindly donated them,





Top: The Doctor (Tom Baker) commands the Key to Time while Romana (Mary Tamm) looks on anxiously in Part Six of *The Armageddon Factor* (1979).

Above: The completed Key. Photo © Helen Solomon.

Right: The tracer used to detect and complete the Key. Photo © Helen Solomon.

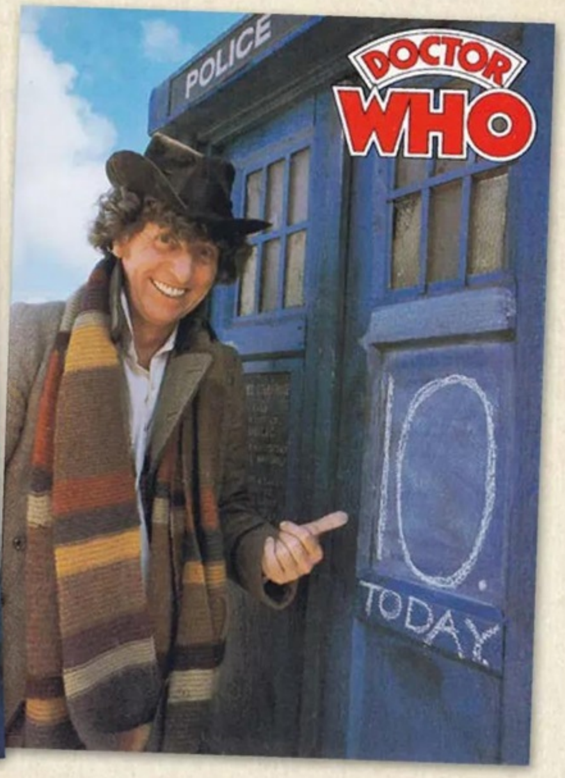
loosely taped together, to a DWAS [*Doctor Who* Appreciation Society] charity auction, and it was there that I bought them."

Rather than being composed of alien crystals, the individual parts were cast in layers of transparent Perspex, and as such the 'striations' within each are visible to the trained eye. "On closer examination, the segments are not truly clear, but have a slightly pink or violet hue to them," says Andrew, "a fact which becomes more apparent when the Key, or its component parts, are illuminated from behind or below."

And yet, even after we've peeled away its secrets, this distinctly inert prop still holds an aura of wonder for its humble curator. "Purely as an idea," he enthuses, "the Key to Time is highly interesting, novel and unique, and its realisation – as a 'Chinese puzzle' of six transparent segments which interlock to form a 'perfect' cube – was equally striking."

Andrew uses the Key not to command every atom in existence, but to assist his night-time reading. "I had to have a transparent case made, in which the integrated cube can sit intact," he says. "That case itself sits in a base which incorporates a light fitting, by which the Key can be illuminated from below. So it can act not merely as a paperweight, but also a handy bedside light!"

DOCTOR WHO
POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICER & CARS
RESPOND TO
URGENT CALLS
PULL TO OPEN.
HAPPY BIRTHDAY



1979

Greetings card

By 1979, Tom Baker had been playing the Doctor for longer than any of his predecessors, and for most people the two figures had become interchangeable. *Doctor Who* wasn't just on the television, spinning in space or exploring some foreign planet. He was also *real* – strutting through your local shopping centre surrounded by adoring children, or barging into your front parlour to watch his own show with you. He might even send you a birthday card if you were lucky, and in fact this is precisely what happened to young David Richardson. "In 1979, I was 16 years old and loved *Doctor Who*," says David, now a producer for Big Finish.

> **"I remember the cards very clearly, lining the racks in WH Smiths and in local newsagents."**
> **David Richardson**

DOCTOR WHO
HAPPY BIRTHDAY

At the time there was an explosion of official merchandise, with a new range of action figures, a seemingly never-ending stream of novelisations and even the launch of *Doctor Who Weekly* – whose direct descendant you hold in your hands. Keen to capitalise on this trend, distributor Dennis Segrue founded Denis Alan Print with none other than Tom Baker. The company quickly released a set of 12 greetings cards, each adorned with a unique image of the Doctor culled from a special photoshoot. (Another half-dozen cards would follow in 1980, along with a selection of badges and posters. See **DWM** issue 547 for the whole story.)

"I remember the cards very clearly, lining the racks in WH Smiths and in local newsagents," David points out. "I think I even bought some for myself, just for the collection." One card he didn't have to buy himself, however, arrived amid many others on his 16th birthday.

"Imagine my surprise when one was a personally handwritten card from Tom Baker, wishing me a happy day," he beams. "Tom had clearly even written the address and stamped it himself."

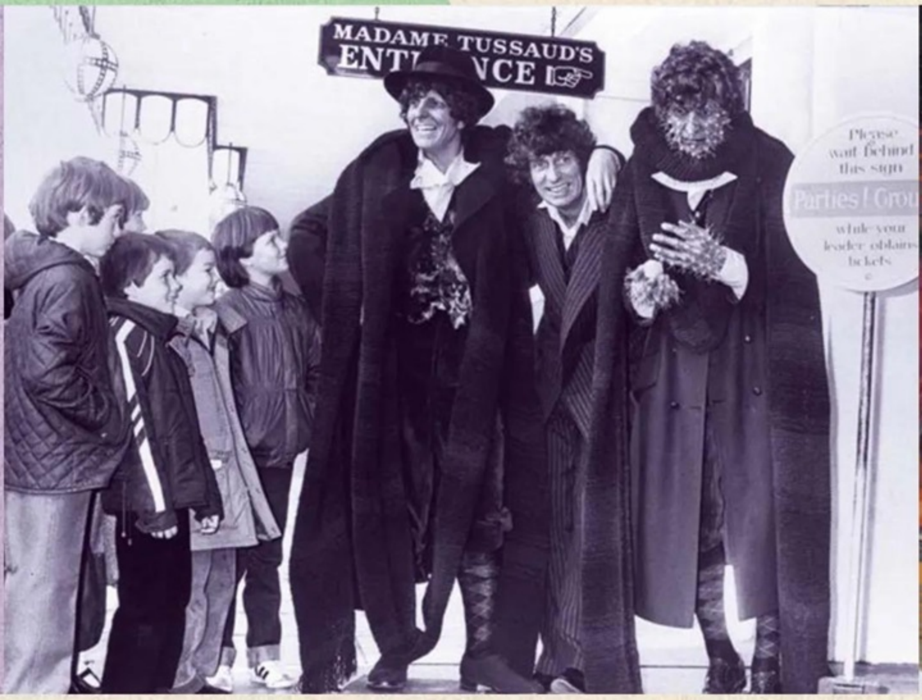
But this was more than three decades *before* David would begin working with Tom on Big Finish's *Fourth Doctor Adventures* – so how did the card reach him? "He told me later that, when he visited the *Doctor Who* exhibitions, he would randomly choose guests from the visitors' book and send them a birthday card," says David, who had logged his address and date of birth at Blackpool's famous *Who* attraction. "I think Tom found the idea of children receiving a birthday card from the Doctor quite irresistible."

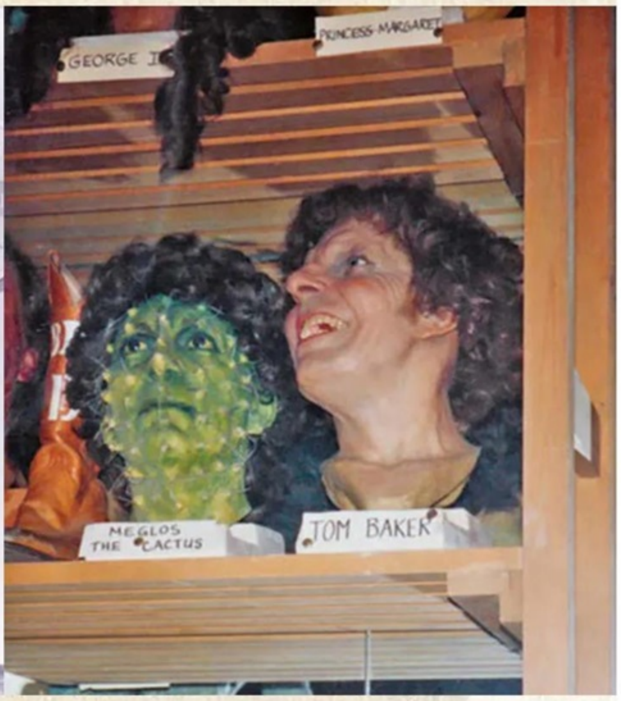
This explanation certainly fits with the figure we know and love, and his incredible commitment to his fans. Unless of course he really *can* travel in time, and quickly popped back just to make his friend's 16th birthday that bit more special? To quote the man himself: "Who knows?" →

Top and far left: Birthday cards from Denis Alan Print featuring Tom Baker as the Doctor.

Above inset: David Richardson recalls receiving a card from the Doctor.

Left: Tom Baker meets young fans in Hemel Hempstead circa 1980.


MADAME TUSSAUD'S ENTRANCE
Please wait behind this sign
Parties / Groups
while your leader obtains tickets



Right: Tom Baker with waxwork models of the Doctor and the eponymous monster from *Meglos* (1980) at Madame Tussaud's in 1980.

Far right: The wax heads (minus bodies) went back on display several years later. Photo © Paul Scoones.

Below left: Sculptor Judith Craig in her studio with Tom Baker in 1980.

Below inset: "Tom would come pretty high on my list of my favourite portraits," says Judith today.

Below right: Judith measures up her subject.

1980

Tom's waxwork

In the summer of 1980, designer Michael Wright's idea of installing a facsimile of Tom Baker at London's Madame Tussauds was expanded into a full-blown *Doctor Who* Experience, focusing on characters from the show's recent history and, in some cases, episodes that had only just aired. For this reason, sculptor Judith Craig was called in to create not one but two curly-haired copies, the first grinning in swathes of burgundy, representing the Doctor, and the second staring out from a face full of green bristles, representing Meglos – the cactus-like creature who stole our hero's form in the October adventure of the same name.

The exhibition also featured a Sontaran, a Foamasi, a Nimon, a Marshman, a Dalek, Davros and Romana, as played by Lalla Ward. All of these were original sculpts wearing costumes donated by the BBC, apart from the Dalek and the Marshman, which were wholly screen-used items. The Experience proved so popular that its initial six-month run was vastly extended, although plans to replace Tom Baker's effigy with one of Peter Davison didn't pan out.

Infamously, the flesh-toned Fourth Doctor was pressed into service in a photoshoot to promote 1983's *The Five Doctors*, which Baker had declined to take part in. Amazingly, some of the static shots featuring Richard Hurndall, Patrick Troughton, Jon Pertwee and Peter Davison are almost enough to fool the eye – a testament to Craig's meticulous work. But the outtakes of the four actors mucking about with their immobile pal are much more fun.

After some of the *Doctor Who* exhibits were moved to Tussauds' Wookey Hole facility in 1985, the two Tom Baker heads eventually wound up back in London as part of the rather grisly *Heads on Shelves*

Baker Maker

Of all the sculpts in her long career with Madame Tussauds, artist Judith Craig regards her twin Doctors as two of the best. "Tom would come pretty high on my list of my favourite portraits because I had the added advantage of working directly with him, which was a rare occurrence," she says. "After I'd made the armature and built up the body and head in clay, he agreed to come in again to give me a private sitting, so that I could work on the details of the head."

Enthusiastic and co-operative, Baker was in philosophical mood throughout the sessions, reading from a book of poems which he later gave Judith as a memento. "He said that he really envied the fact that visual artists could work and create on our own without anyone else being present, whereas an actor always requires an audience and often production staff," she recalls. "The extra sitting meant that I had the chance to interact with Tom and observe him more closely. As a result, the portrait was more accurate than it might have been."

You can see more of Judith's work at **judithcraigartist.com**

Infamously, the flesh-toned Fourth Doctor was pressed into service to promote 1983's *The Five Doctors*.

exhibit, featuring notable 'retired' likenesses stacked together on a large wall. Indeed, it speaks to *Doctor Who*'s enduring post-cancellation popularity that they were still deemed worthy of inclusion as late as 1998. The current whereabouts of the heads is sadly unknown, although it's common practice for old casts to be melted down and the wax reused for new pieces…

In 2018, Madame Tussauds Blackpool unveiled a stunning likeness of Jodie Whittaker in costume as the Thirteenth Doctor, accompanied by an original TARDIS prop – both of which were later joined by a Weeping Angel and companion Dan Lewis (repurposed from Tussauds' 2015 model of John Bishop). So, although it would be *staggeringly* unlikely, we can't completely dismiss the infinitesimally small theoretical possibility that one or both of the Tom Baker heads ultimately 'regenerated' into the softly smiling features of Ms Whittaker, or maybe Mr Bishop.

1981

View-Master set

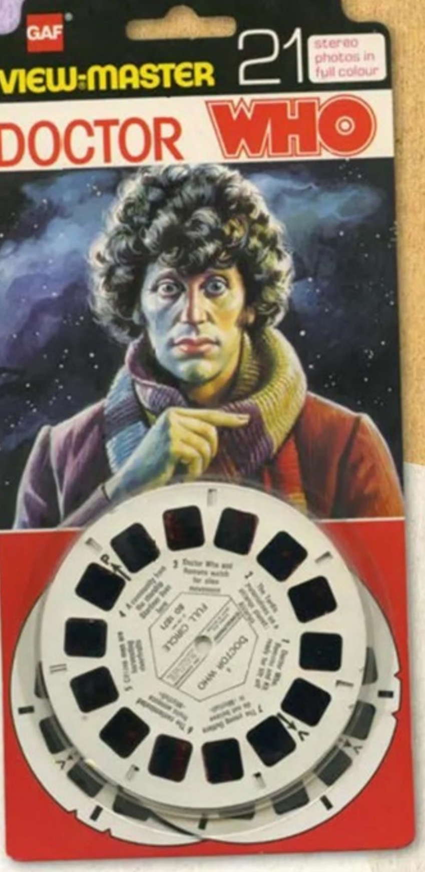
Since their invention in the 1830s, stereoscopes have been a popular amusement for adults and children, enabling people to view three-dimensional images through special apparatus. A century after their inception, slide manufacturer Sawyer's perfected the View-Master, a more compact device utilising discs of colour photos that could be cycled through by using an innovative trigger mechanism.

Initially marketed as 'home tourism' for people unable or unwilling to travel to famous attractions, by the time Sawyer's was bought by General Aniline & Film in 1966, the View-Master had asserted itself as a phenomenon in children's toys, accompanied by countless reels spanning all of popular culture. With its cavalcade of monsters and exciting forays into other dimensions, *Doctor Who* was a perfect subject, and in 1981 GAF produced a set of three 'reels' comprising 21 stereoscopic images from the previous year's *Full Circle*.

"I have very fond memories of watching *Full Circle* on its original broadcast," says Tim Gambrell, a writer from Exeter. "I was about seven years old at the time, and seeing Adric operate the TARDIS controls and sneak aboard to join the Doctor and Romana at the end was really exciting. I kept thinking, 'That could be me! I could be doing that!'"

Tim was lucky enough to get hold of the deluxe *Doctor Who* set, released shortly after the trio of *Full Circle* reels, wherein they were accompanied by a red View-Master device and some rather dramatic packaging.

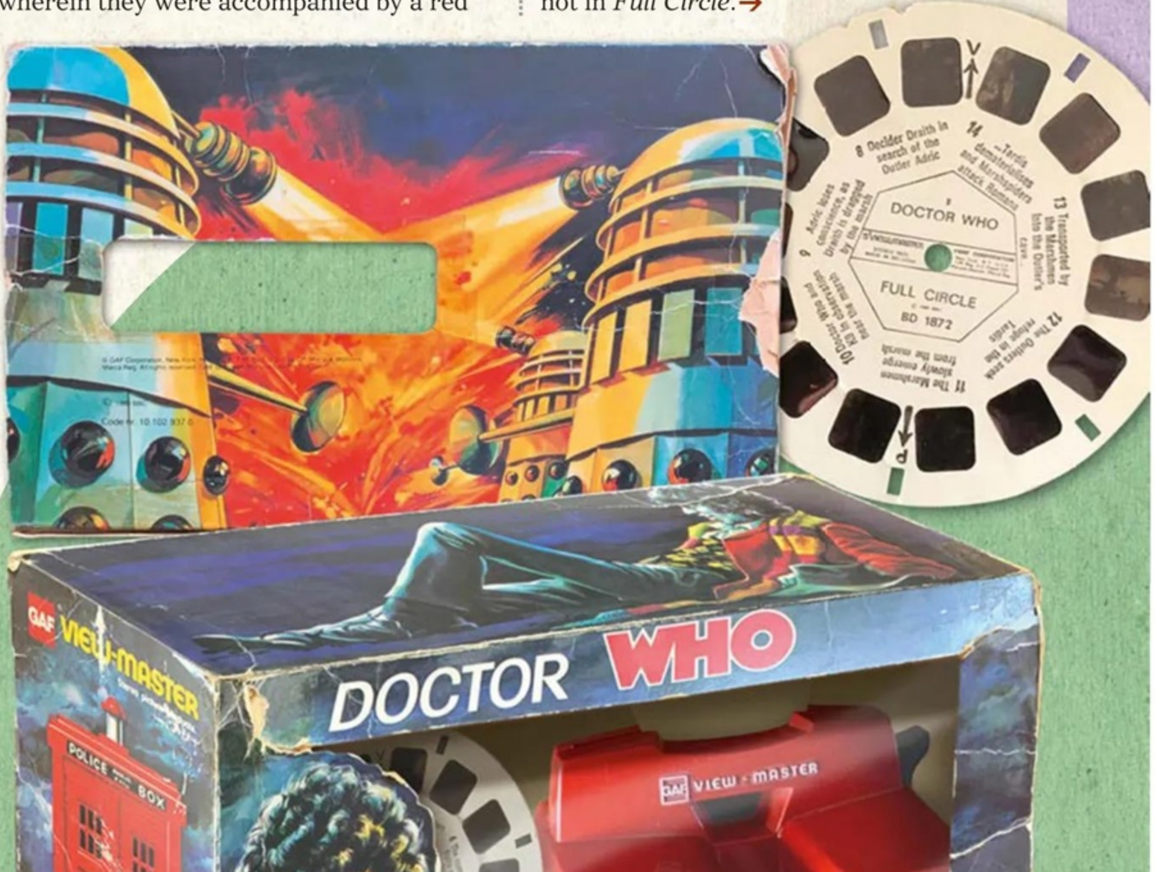
"I remember handling the box very carefully and thinking that this was something I should take care of, so it always sat on a shelf in my room," recalls Tim. "I was confused as to why the TARDIS was red, although in hindsight I wonder if this was done to match it with the View-Master itself." The striking crimson time machine was just one unique facet of the set's extraordinary illustrations, which included, in addition to a portrait of a reclining Doctor, a gaggle of Daleks – despite the fact they hadn't been seen on screen for over three years, and definitely not in *Full Circle*.→


GAF
VIEW-MASTER
21 stereo photos in full colour
DOCTOR WHO
FULL CIRCLE
DOCTOR WHO

Far left: The waxwork appeared in publicity shots for *The Five Doctors* (1983).

Left: The blister pack for the View-Master set of 1980's *Full Circle*.

Below: The front and back of the 'deluxe' *Doctor Who* View-Master set, and one of the discs contained within.
Photo © Tim Gambrell.


DOCTOR WHO
FULL CIRCLE
BD 1872
8 Decider Draith in search of the Outler Adric
14 Tertia...
13 Transported by the Marshmen into the Outler's cave
12 The Outler's cave
11 The Marshmen slowly emerge from the marsh
Code nr. 10.102.937
GAF VIEW-MASTER
POLICE BOX
DOCTOR WHO
GAF VIEW-MASTER
GAF VIEW-MASTER
Stereo picture products.

→"I loved the reels because they were all I had, but at the same time they left me feeling unfulfilled," says Tim. "I guess what I *really* wanted was some way of being able to re-watch the whole programme, with sound, whenever I felt like it. Such a concept felt like utter fantasy to a lowly seven-year-old back then."

Certainly, with the advent of home video, DVD and the recent release of the story on Blu-ray, the View-Master reels feel like a very small stepping stone on the way to the instant replay we enjoy today – albeit a magical one. "I look on it fondly as a relic of times when I had to make do," says Tim. "Sometimes you only truly appreciate what you have now by looking back to see where you've come from."

The *Full* Picture

The slides on the *Full Circle* View-Master reels weren't derived from footage shot by the *Doctor Who* production team; instead, they were photographed separately, during rehearsals, with a special camera.

In his 2010 autobiography *Blue Box Boy,* actor Matthew Waterhouse recalled the creation of these unique images. "One little piece of excitement... was the arrival of the man from Viewmaster [sic]. He was to come to the location filming and spend two days on the studio set. He carried with him an enormously complicated 3-D camera, which looked like the kind of device Jack Kirby villains used to drill trans-galactic gateways into the air."

According to Waterhouse, not everyone was entirely comfortable with the photographer's presence during the run-throughs. "He snapped lots of pictures of Matthew sitting on K9," continues his account, which is written in the third person. "Matthew was extremely cooperative, but Tom and Lalla were less welcoming."

This may explain the distinct lack of Time Lords among the resultant snaps – but on the plus side, we *were* treated to a rather intriguing shot of Adric lying supine on a patch of swampland. Swings and roundabouts!

Blue Box Boy ***is available to read on Kindle or in narrated form from Audible.***

1982

Neo-Cyberman

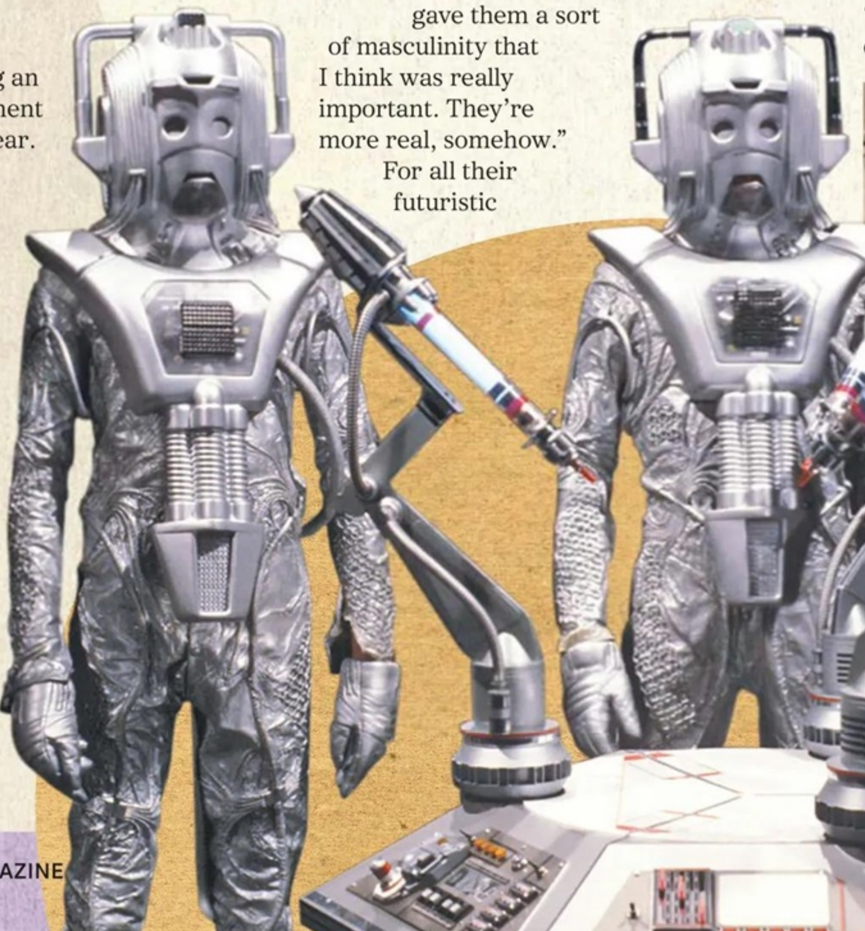
The many changes that *Doctor Who* underwent at the start of the 1980s were less of an instant regeneration, more of an evolutionary phase that played out over two or three years. By 1982, both the Master and the Doctor had received a facelift, and so had the title sequence. Instead of wholesale reinventions, however, each of these was more of an update to an established look. The same was true of the Cybermen, who smashed their way out of the silos in a space freighter's hold in that year's *Earthshock*.

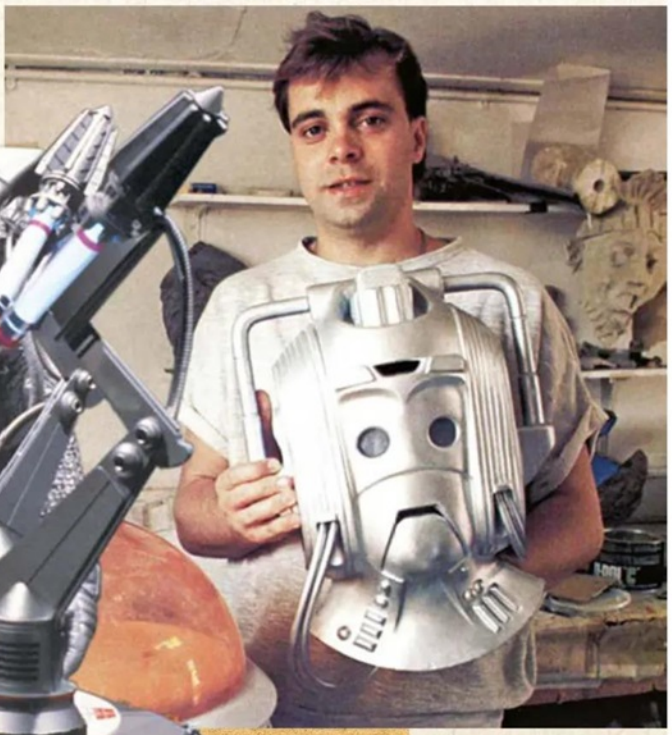
"It was clear that they weren't to be too revolutionary," says designer Dinah Collin, remembering her brief from producer John Nathan-Turner. Nevertheless, she began by suggesting an iconoclastic adjustment to the Cyber headgear. "[Sculptor] Richard Gregory and I wanted to take away the handles on the side," she says, grinning impishly. "I thought they really made them look less like less of a threat, you know? Really dire." Ultimately, this plan was kiboshed by the powers that were, and the tradition was maintained. "We couldn't get there," sighs Dinah. "The handlebars stayed."

Though the helmets were more or less off-limits, Dinah was determined to do away with the figure-hugging diving apparel that had swathed the silver cyborgs since 1968, finding her inspiration in the Army Surplus stores – the now familiar air-ventilated flight suit. "They were just a brown colour, but they did give you the starting point for something a bit strange," she recalls. "Richard sprayed them silver. That gave them a sort of masculinity that I think was really important. They're more real, somehow."

For all their futuristic pipes and wires, the suits themselves had been in use by the RAF since 1962; more recently, one had featured in the 1980 video for David Bowie's hit single *Ashes to Ashes.* Coupled with the fact that several key elements of another 1982 story, *Kinda*, appeared to take their cue from Visage's *Fade to Grey* promo, there were signs that *Doctor Who* was becoming increasingly aware of its place in popular culture. Dinah puts it all down to economics. "We didn't have much money," she says, matter-of-factly. "You had to find your way through."

Dinah is keen to emphasise that settling on the look that would see the Cybermen through the rest of the decade was a collaborative effort between herself, Richard Gregory, director Peter Grimwade and the programme's producer. "How we achieved that was by a lot of good luck, and working together," she says modestly. "It had to go from stage to stage... We evolved it together." **DWM**





Top: Images from the *Full Circle* View-Master discs, featuring the Doctor, Romana (Lalla Ward), K9 and Adric (Matthew Waterhouse).

Above inset: Designer Dinah Collins.

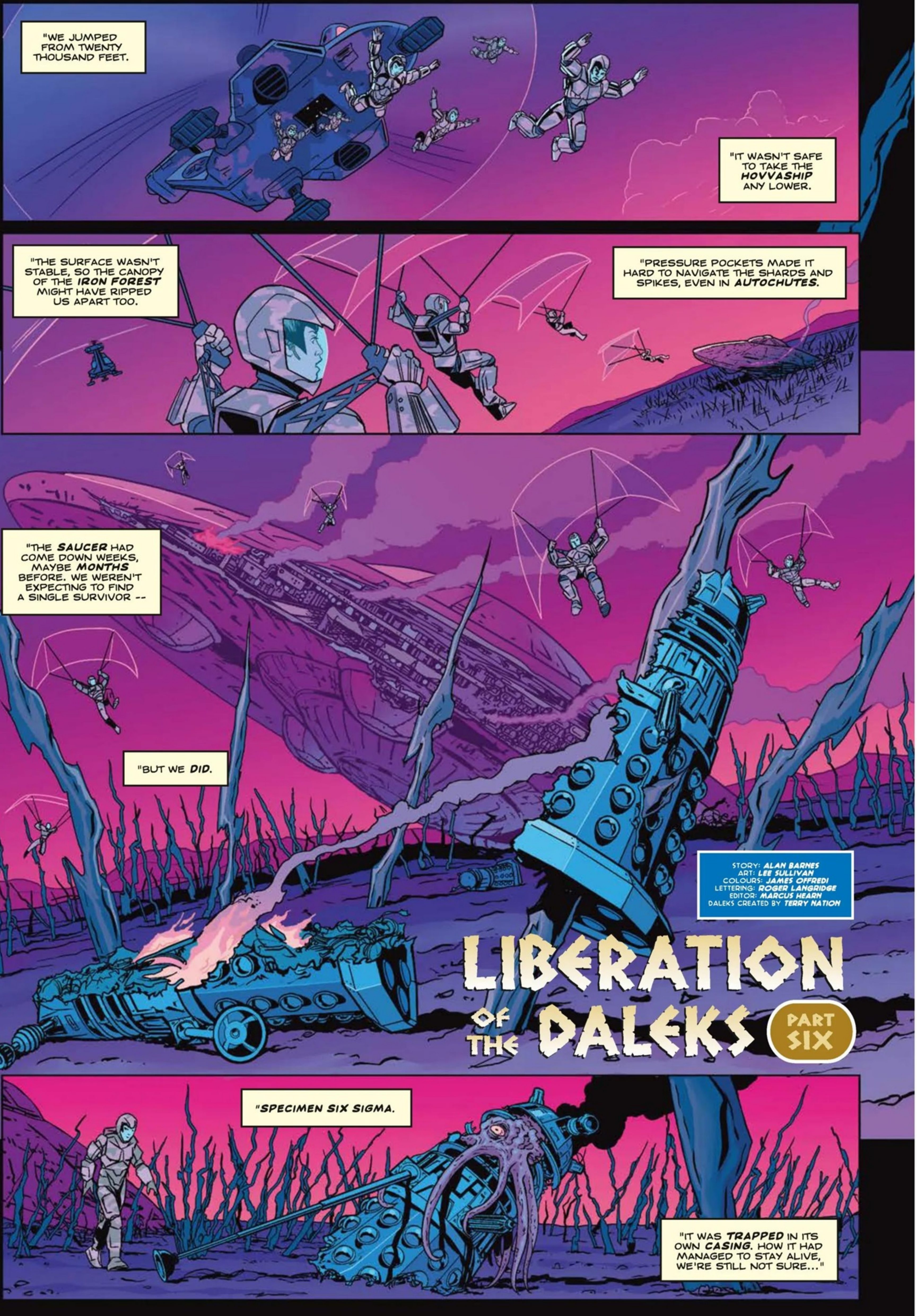
Right: The Cybermen in *Earthshock* (1982).

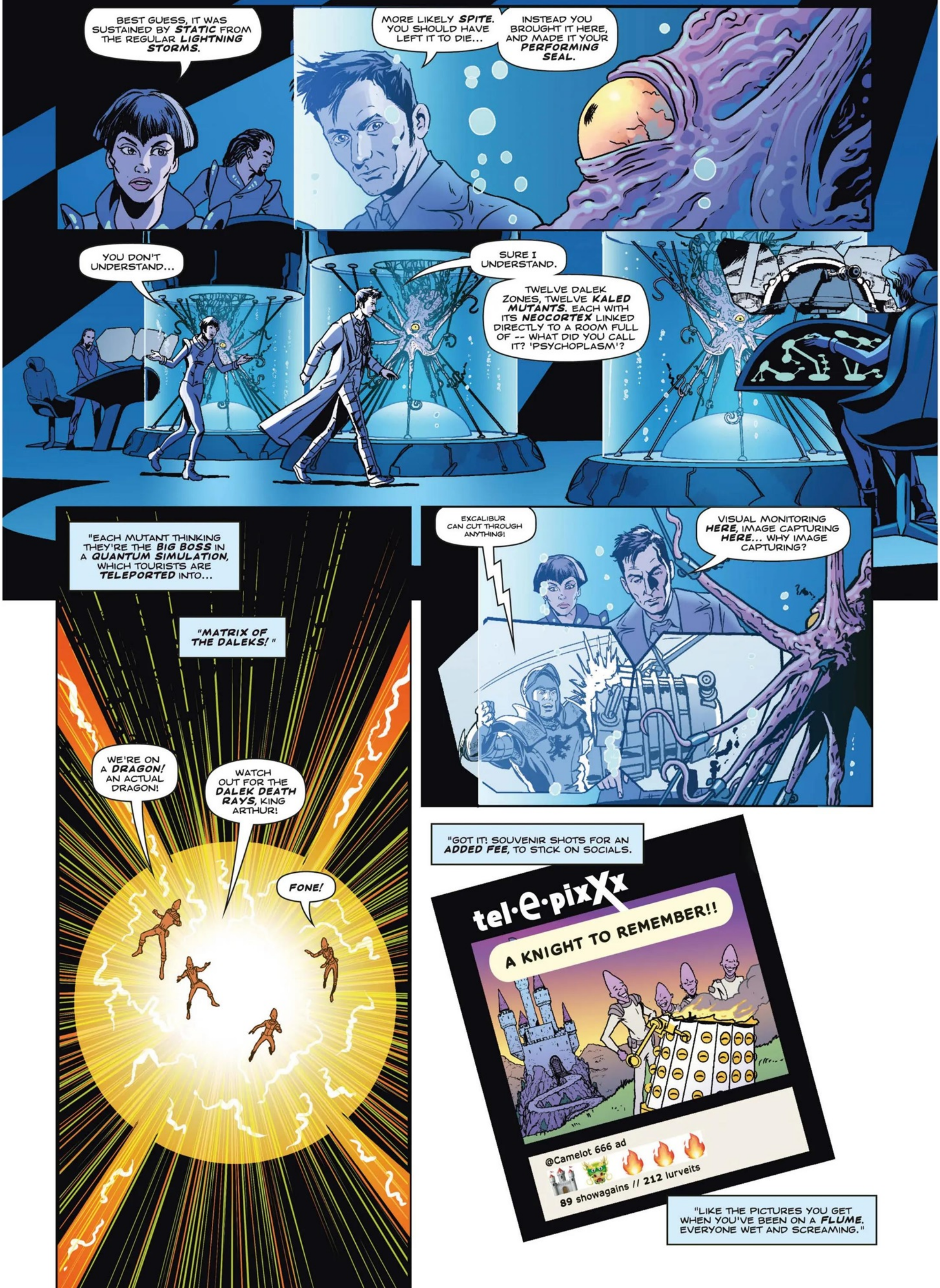
Far right: Sculptor Richard Gregory holding a 1982 Cyberman helmet.

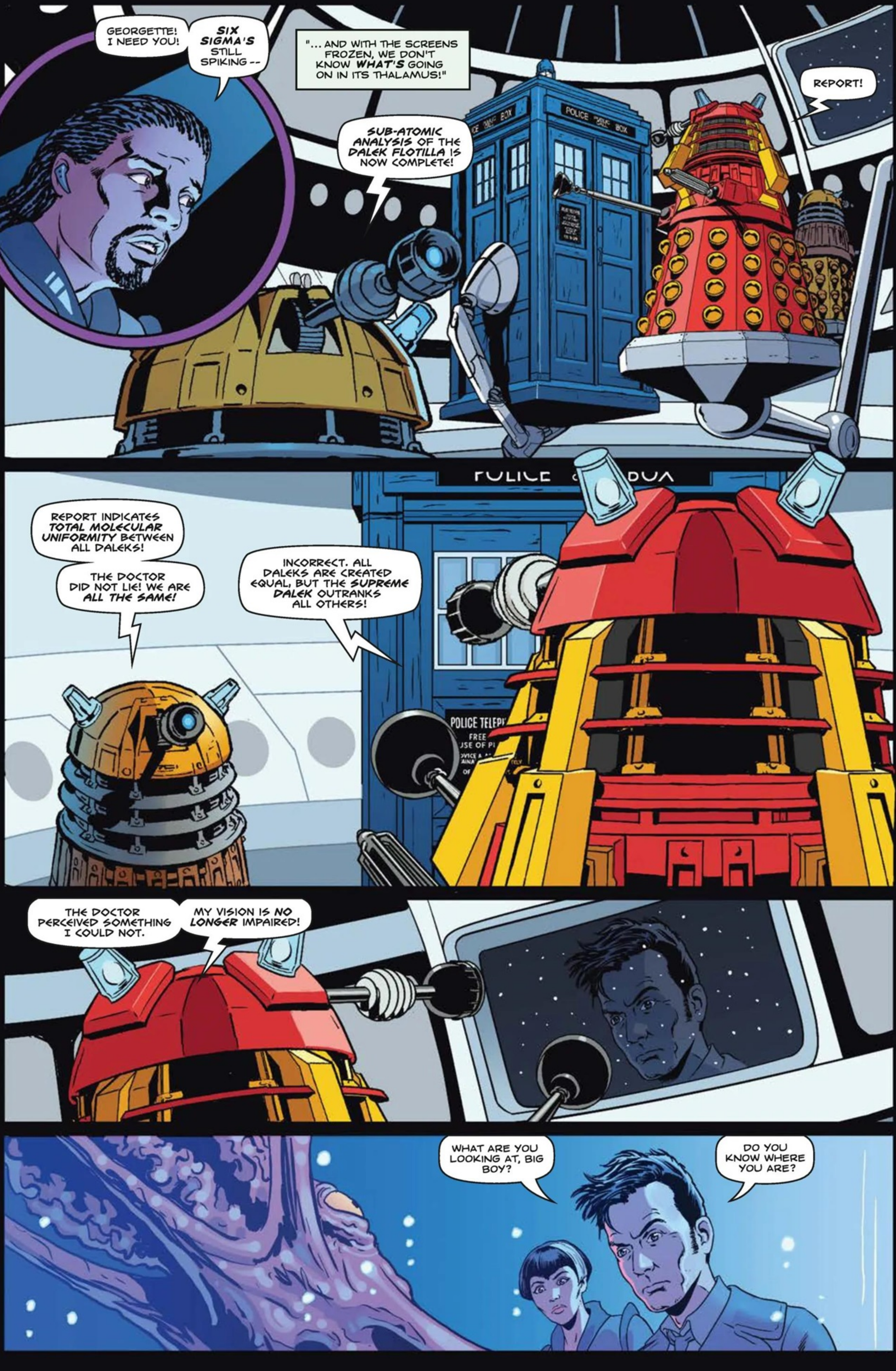
LIBERATION OF THE DALEKS

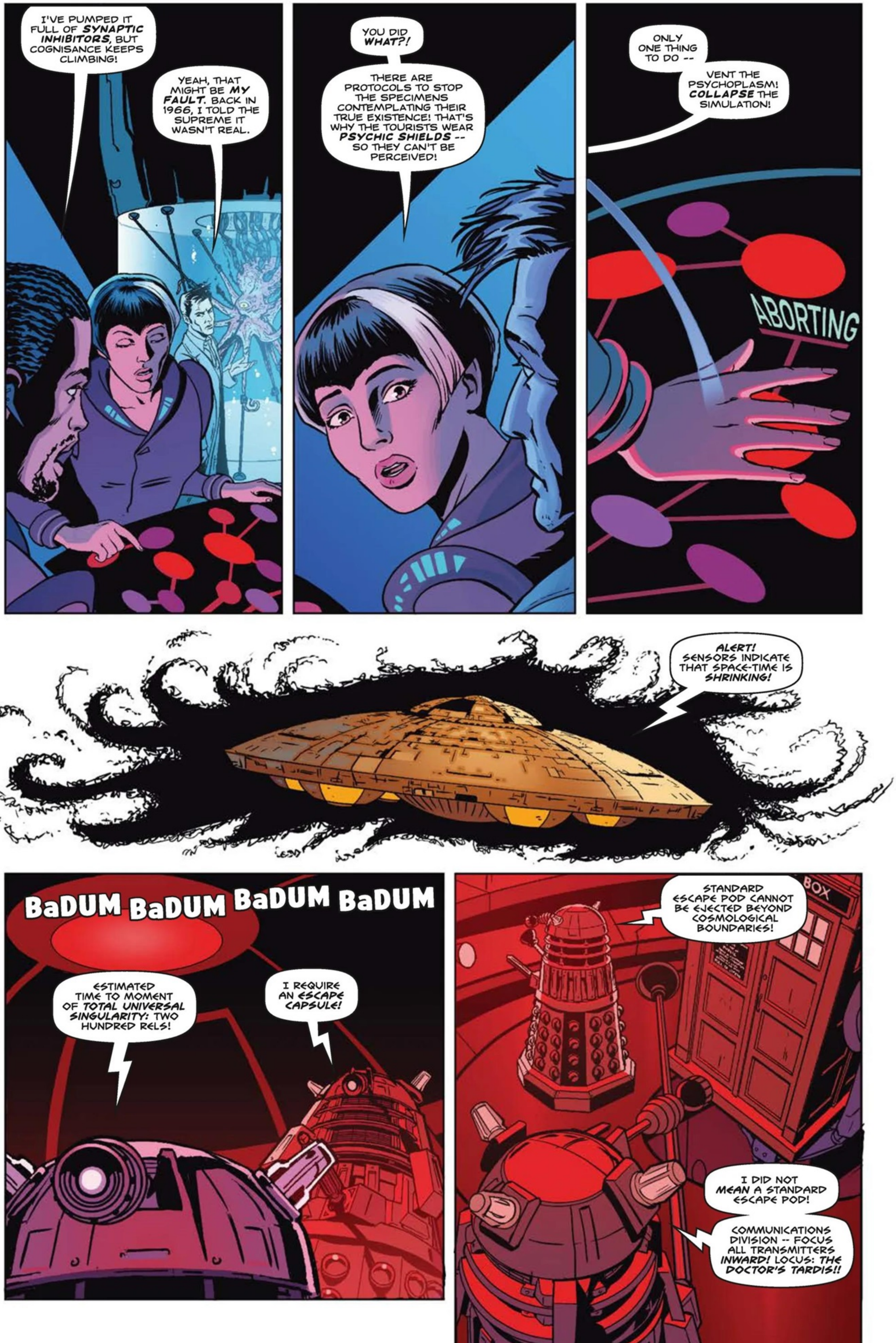
PART SIX

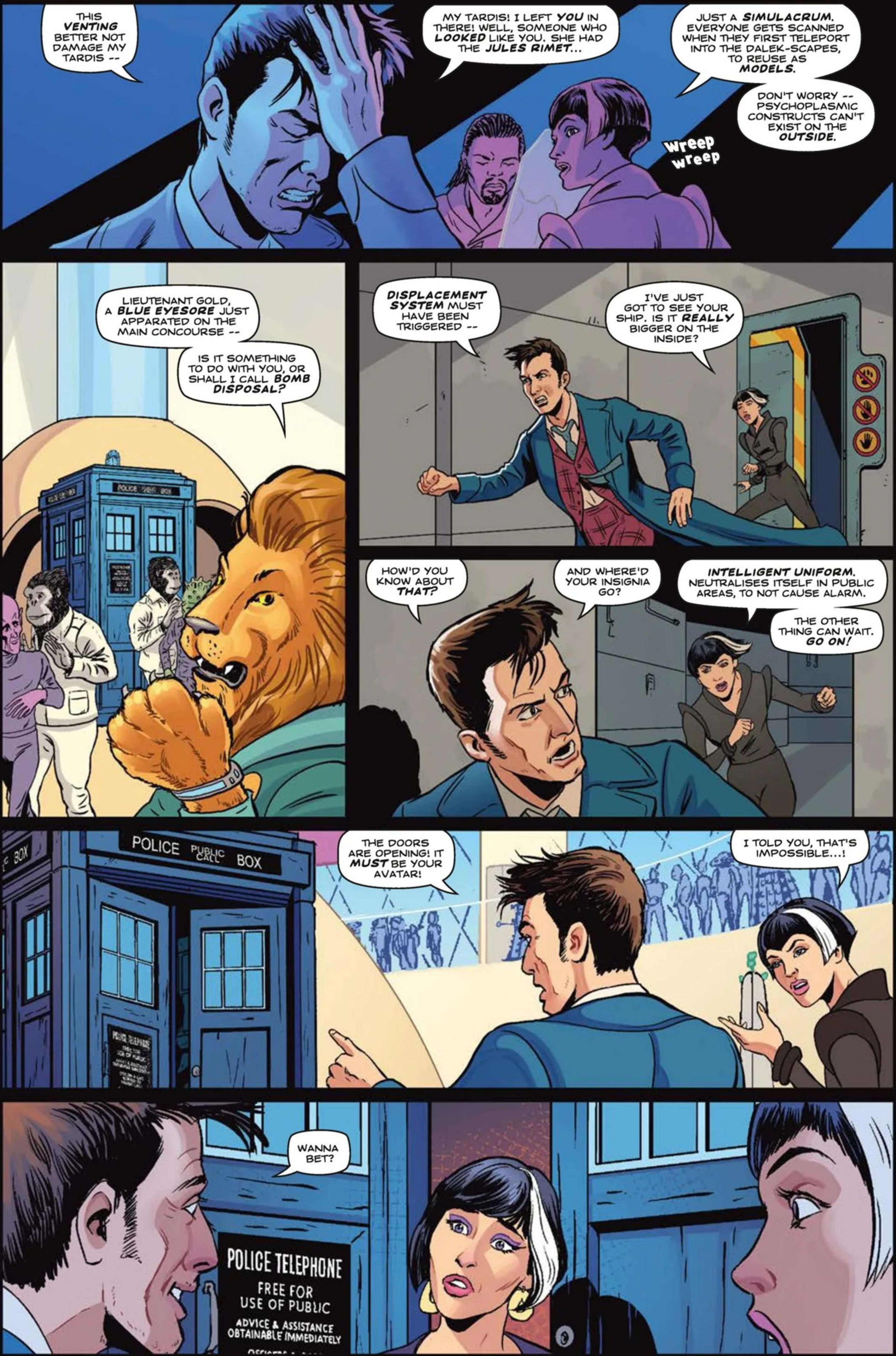
STORY: ***ALAN BARNES***
ART: ***LEE SULLIVAN***
COLOURS: ***JAMES OFFREDI***
LETTERING: ***ROGER LANGRIDGE***
EDITOR: ***MARCUS HEARN***
DALEKS CREATED BY ***TERRY NATION***

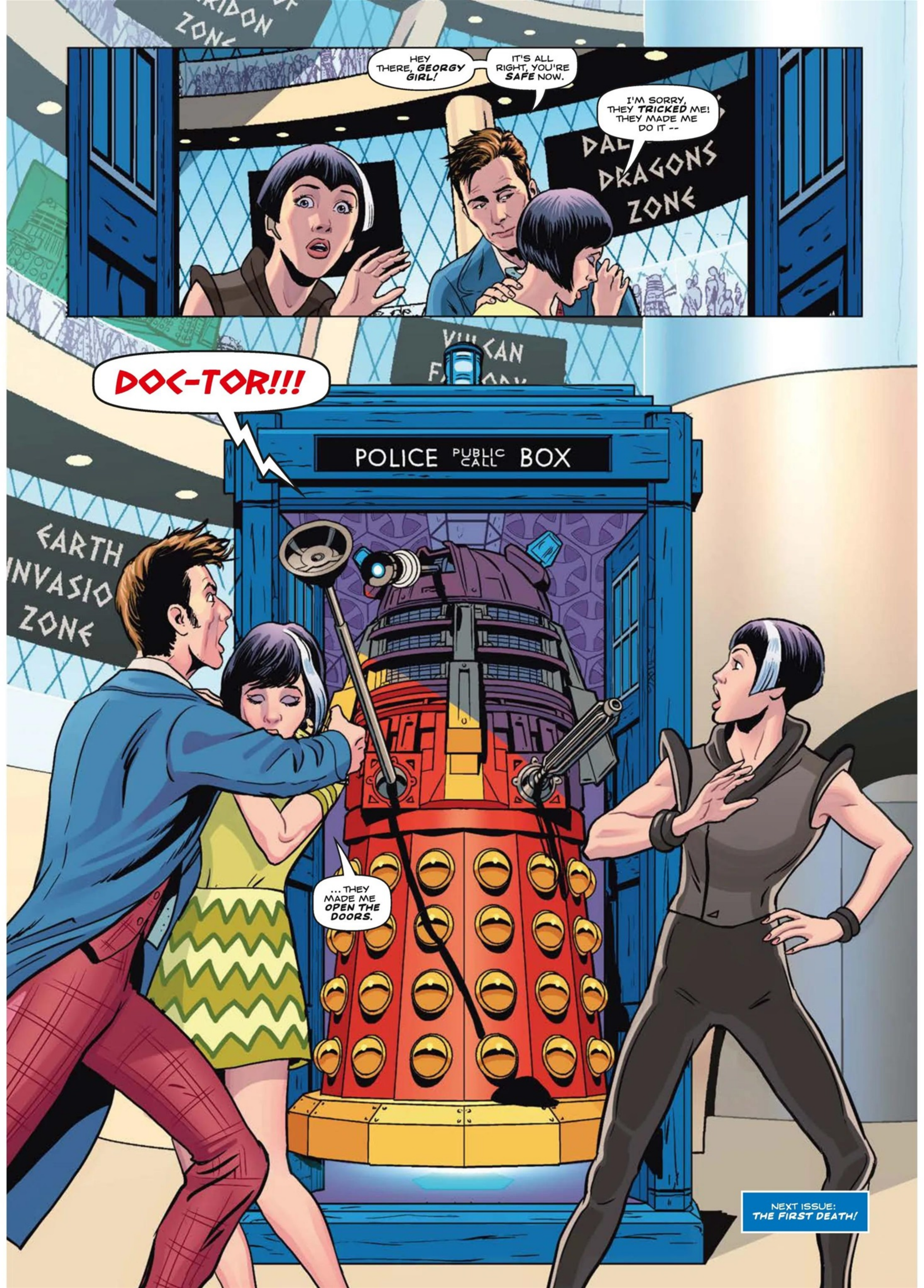

"WE JUMPED FROM TWENTY THOUSAND FEET.
"IT WASN'T SAFE TO TAKE THE ***HOVVASHIP*** ANY LOWER.
"THE SURFACE WASN'T STABLE, SO THE CANOPY OF THE ***IRON FOREST*** MIGHT HAVE RIPPED US APART TOO.
"PRESSURE POCKETS MADE IT HARD TO NAVIGATE THE SHARDS AND SPIKES, EVEN IN ***AUTOCHUTES.***
"THE ***SAUCER*** HAD COME DOWN WEEKS, MAYBE ***MONTHS*** BEFORE. WE WEREN'T EXPECTING TO FIND A SINGLE SURVIVOR --
"BUT WE ***DID.***
"***SPECIMEN SIX SIGMA.***
"IT WAS ***TRAPPED*** IN ITS OWN ***CASING.*** HOW IT HAD MANAGED TO STAY ALIVE, WE'RE STILL NOT SURE..."


BEST GUESS, IT WAS SUSTAINED BY STATIC FROM THE REGULAR LIGHTNING STORMS.
MORE LIKELY SPITE. YOU SHOULD HAVE LEFT IT TO DIE...
INSTEAD YOU BROUGHT IT HERE, AND MADE IT YOUR PERFORMING SEAL.
YOU DON'T UNDERSTAND...
SURE I UNDERSTAND.
TWELVE DALEK ZONES, TWELVE KALED MUTANTS. EACH WITH ITS NEOCORTEX LINKED DIRECTLY TO A ROOM FULL OF -- WHAT DID YOU CALL IT? 'PSYCHOPLASM'?
"EACH MUTANT THINKING THEY'RE THE BIG BOSS IN A QUANTUM SIMULATION, WHICH TOURISTS ARE TELEPORTED INTO...
"MATRIX OF THE DALEKS!"
WE'RE ON A DRAGON! AN ACTUAL DRAGON!
WATCH OUT FOR THE DALEK DEATH RAYS, KING ARTHUR!
FONE!
EXCALIBUR CAN CUT THROUGH ANYTHING!
VISUAL MONITORING HERE, IMAGE CAPTURING HERE... WHY IMAGE CAPTURING?
"GOT IT! SOUVENIR SHOTS FOR AN ADDED FEE, TO STICK ON SOCIALS.
tel·e·pixXx
A KNIGHT TO REMEMBER!!
@Camelot 666 ad
🔥 🔥 🔥 🔥
89 showagains // 212 lurveits
"LIKE THE PICTURES YOU GET WHEN YOU'VE BEEN ON A FLUME. EVERYONE WET AND SCREAMING."


GEORGETTE! I NEED YOU!
SIX SIGMA'S STILL SPIKING --
"... AND WITH THE SCREENS FROZEN, WE DON'T KNOW WHAT'S GOING ON IN ITS THALAMUS!"
SUB-ATOMIC ANALYSIS OF THE DALEK FLOTILLA IS NOW COMPLETE!
REPORT!
POLICE PUBLIC CALL BOX
REPORT INDICATES TOTAL MOLECULAR UNIFORMITY BETWEEN ALL DALEKS!
THE DOCTOR DID NOT LIE! WE ARE ALL THE SAME!
INCORRECT. ALL DALEKS ARE CREATED EQUAL, BUT THE SUPREME DALEK OUTRANKS ALL OTHERS!
THE DOCTOR PERCEIVED SOMETHING I COULD NOT.
MY VISION IS NO LONGER IMPAIRED!
WHAT ARE YOU LOOKING AT, BIG BOY?
DO YOU KNOW WHERE YOU ARE?


I'VE PUMPED IT FULL OF *SYNAPTIC INHIBITORS*, BUT COGNISANCE KEEPS CLIMBING!
YEAH, THAT MIGHT BE *MY FAULT*. BACK IN 1966, I TOLD THE SUPREME IT WASN'T REAL.
YOU DID *WHAT?!*
THERE ARE PROTOCOLS TO STOP THE SPECIMENS CONTEMPLATING THEIR TRUE EXISTENCE! THAT'S WHY THE TOURISTS WEAR *PSYCHIC SHIELDS* -- SO THEY CAN'T BE PERCEIVED!
ONLY ONE THING TO DO --
VENT THE PSYCHOPLASM! *COLLAPSE* THE SIMULATION!
ABORTING
ALERT! SENSORS INDICATE THAT SPACE-TIME IS *SHRINKING!*
BaDUM BaDUM BaDUM BaDUM
ESTIMATED TIME TO MOMENT OF *TOTAL UNIVERSAL SINGULARITY*: TWO HUNDRED RELS!
I REQUIRE AN *ESCAPE CAPSULE!*
STANDARD ESCAPE POD CANNOT BE EJECTED BEYOND COSMOLOGICAL BOUNDARIES!
BOX
I DID NOT *MEAN* A STANDARD ESCAPE POD!
COMMUNICATIONS DIVISION -- FOCUS ALL TRANSMITTERS *INWARD!* LOCUS: *THE DOCTOR'S TARDIS!!*


THIS VENTING BETTER NOT DAMAGE MY TARDIS --
MY TARDIS! I LEFT YOU IN THERE! WELL, SOMEONE WHO LOOKED LIKE YOU. SHE HAD THE JULES RIMET...
JUST A SIMULACRUM. EVERYONE GETS SCANNED WHEN THEY FIRST TELEPORT INTO THE DALEK-SCAPES, TO REUSE AS MODELS.
DON'T WORRY -- PSYCHOPLASMIC CONSTRUCTS CAN'T EXIST ON THE OUTSIDE.
wreep wreep
LIEUTENANT GOLD, A BLUE EYESORE JUST APPARATED ON THE MAIN CONCOURSE --
IS IT SOMETHING TO DO WITH YOU, OR SHALL I CALL BOMB DISPOSAL?
POLICE PUBLIC BOX
DISPLACEMENT SYSTEM MUST HAVE BEEN TRIGGERED --
I'VE JUST GOT TO SEE YOUR SHIP. IS IT REALLY BIGGER ON THE INSIDE?
HOW'D YOU KNOW ABOUT THAT?
AND WHERE'D YOUR INSIGNIA GO?
INTELLIGENT UNIFORM. NEUTRALISES ITSELF IN PUBLIC AREAS, TO NOT CAUSE ALARM.
THE OTHER THING CAN WAIT. GO ON!
POLICE PUBLIC CALL BOX
THE DOORS ARE OPENING! IT MUST BE YOUR AVATAR!
I TOLD YOU, THAT'S IMPOSSIBLE...!
WANNA BET?
POLICE TELEPHONE
FREE FOR USE OF PUBLIC
ADVICE & ASSISTANCE OBTAINABLE IMMEDIATELY


RIDON
ZONE
HEY THERE, GEORGY GIRL!
IT'S ALL RIGHT, YOU'RE SAFE NOW.
I'M SORRY, THEY TRICKED ME! THEY MADE ME DO IT --
DAL DRAGONS ZONE
VULCAN
DOC-TOR!!!
POLICE PUBLIC CALL BOX
EARTH INVASIO ZONE
... THEY MADE ME OPEN THE DOORS.

NEXT ISSUE:
THE FIRST DEATH!

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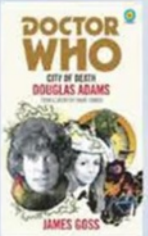

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Flatline

Bristol is attacked by killer graffiti in this 2014 tale. Spraying his tag: **ALAN BARNES**.

2D monsters menace our 3D world in *Flatline* – partly inspired, so writer Jamie Mathieson admitted in **Doctor Who Magazine** issue 493, by a particularly disturbing adventure experienced by those weird ITV elementals of the late 1970s, *Sapphire & Steel*: "an eminently scarier programme than *Doctor Who*". In their fourth assignment, the eponymous pair met a mysterious 'shape' – a faceless entity that inhabited old photographs. But *Flatline*'s 2D beings don't live in sepia-tinted stills – which is what elevates the story to another plane. Halfway through, we find ourselves in an urban underpass, its walls flanked with painted figures, their backs facing outwards – not unlike those often stencil-sprayed by the urban artist-provocateur known only as Banksy.

Scripted stage directions for this scene referenced not Banksy, but the famous 'ID parade' poster for a hit movie of 1995: "realistically painted people, all standing side by side as if in a Usual Suspects line-up, but with their backs to the viewer..." Then, when the figures turned around, they showed "distorted melting faces... [like] Bacon's Screaming Pope, or Carpenter's 'The Thing'" – referring firstly to the painter Francis Bacon's grotesque *Study after Velázquez's Portrait of Pope Innocent X* (1953) and its successors, then to Rob Bottin's equally disturbing effects work for John Carpenter's sci-fi horror film of 1982.

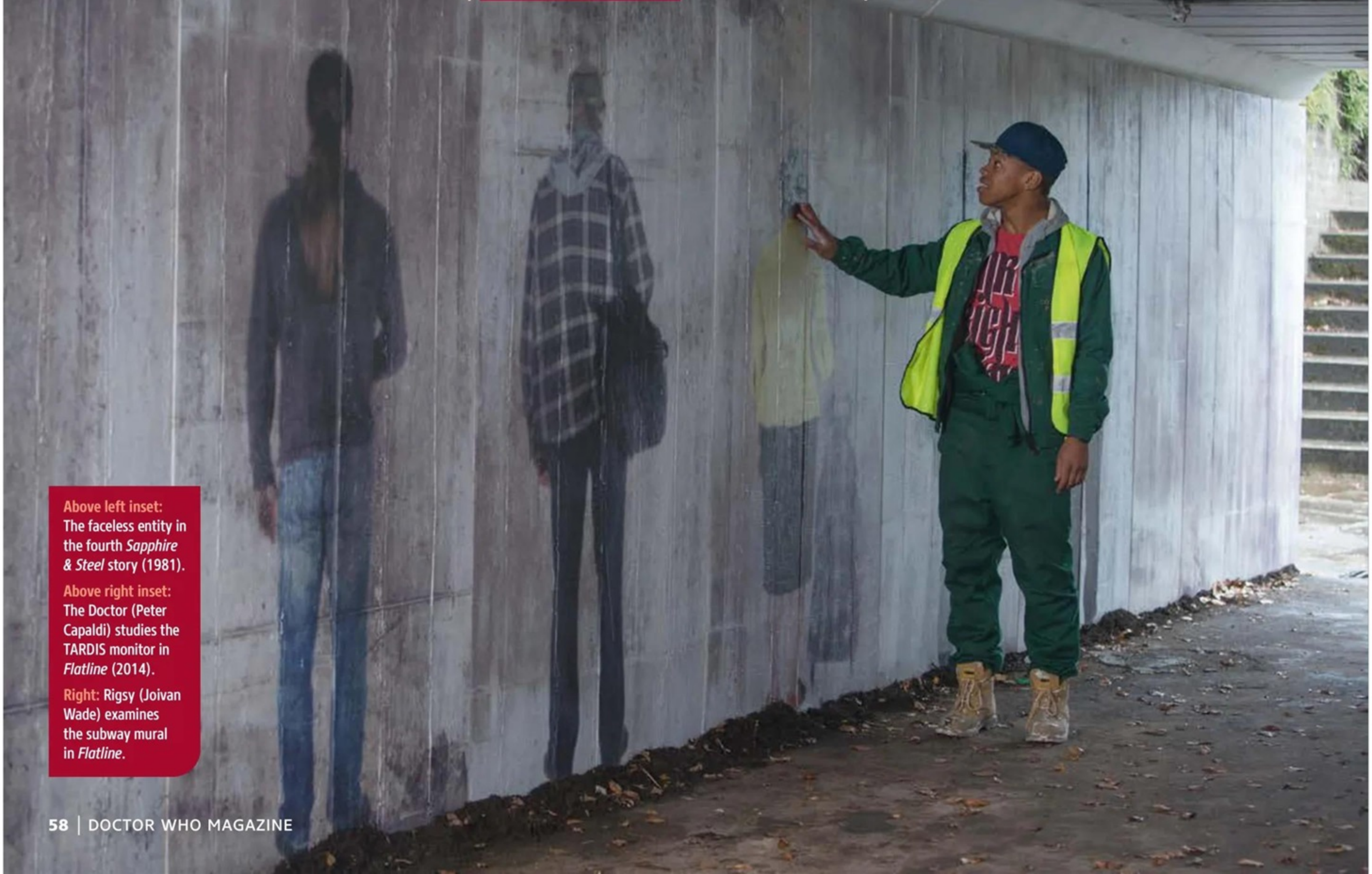
Whoever made the figures explicitly Banksy-like was onto something, though. Because it explains everything. The anonymous urban graffiti artist, presumed to have originated in the Bristol underground scene, whose murals appear and disappear without warning? Banksy's not a person at all – it's the so-called Boneless!

FIRST BROADCAST:
Saturday 11 October 2014

A frightened man calls the police from his flat to say he knows who did it; they're everywhere...

00m 29s Establishing shots of the fictional Abbot Estate were cut for time. The estate was named as a nod to Edwin Abbott Abbott (sic), the author of *Flatland* (1874) – a satirical novella set on the two-dimensional plane of the title, where a Square is visited by a Sphere, which transports him to the third dimension of Spaceland...

Also lost: shots showing that the terrified Roscoe (John Cummins) has barricaded himself inside his flat. Previously, John Cummins could be heard as cometary inhabitant Anton Falcao in the Big Finish audio *The Jupiter Conjunction* (2012).



Above left inset: The faceless entity in the fourth *Sapphire & Steel* story (1981).

Above right inset: The Doctor (Peter Capaldi) studies the TARDIS monitor in *Flatline* (2014).

Right: Rigsy (Joivan Wade) examines the subway mural in *Flatline*.

Roscoe cries out… and the phone is left hanging. In the readthrough script of 15 May 2014, we cut to sometime later, when PC Forrest, accompanied by another copper, forced Roscoe's barricade and entered the flat. Later still, while crime scene photographs were being taken, the annoyed DC Trevors told Forrest that all this was overkill: "He's just done a runner. Like the rest." Forrest disagreed, pointing out that all the doors and windows were locked from the inside. "So where is he then, genius?" asked Trevors. "He'll turn up. You'll see." Whereupon the camera was directed to zoom past the frustrated Forrest, to focus on a mysterious stripe on the wall…

01m 02s The picture tilts to show that the stripe is actually a stretched image of Roscoe's head, "a la Holbein's skull" – the stage direction indicating that writer Jamie Mathieson found inspiration in the distorted *memento mori* image seen at the foot of Hans Holbein the Younger's 1533 painting *The Ambassadors*. (In fact, Mathieson used a picture of the skull in his initial pitch to showrunner Steven Moffat.) In the pre-credits sequence detailed in the very first draft, Roscoe's fate was suffered instead by a 13-year-old homeless boy named Luc, whose distorted image was left on the floor of a graffitied tunnel.

01m 46s Prior to exiting the TARDIS, Clara (Jenna Coleman) has gathered up various items in a bag, despite her boyfriend Danny (Samuel Anderson) being "all right" with her continuing her adventures with the Doctor (Peter Capaldi). She's lying; at the end of the previous episode, *Mummy on the Orient Express*, she'd told Danny that she'd finished her TARDIS travels for good.

03m 03s However, the TARDIS has been massively diminished in size – "roughly five feet tall, the scale revealed when THE DOCTOR and CLARA awkwardly clamber out as if getting out of a wendy house." Oddly, neither of them has the common sense to open both of the police-box doors, which would make their egress an awful lot easier!

This isn't the first time that the ship's external dimensions have been significantly reduced. It happened by accident in both *Planet of Giants* (1964) and *Carnival of Monsters* (1973), it was shrunk by the Master's meddling in *Logopolis* (1981), and most recently the Eleventh Doctor (Matt Smith) materialised it inside the man-sized Teselecta vehicle in *The Wedding of River Song* (2011).

The TARDIS has landed next to a railway siding in Bristol. The Doctor returns inside while Clara heads off to investigate. Later developments make it fortunate that Clara doesn't do the obvious, and dump her heavy bag back inside the ship. After all, she's not going to be back in London any time soon…

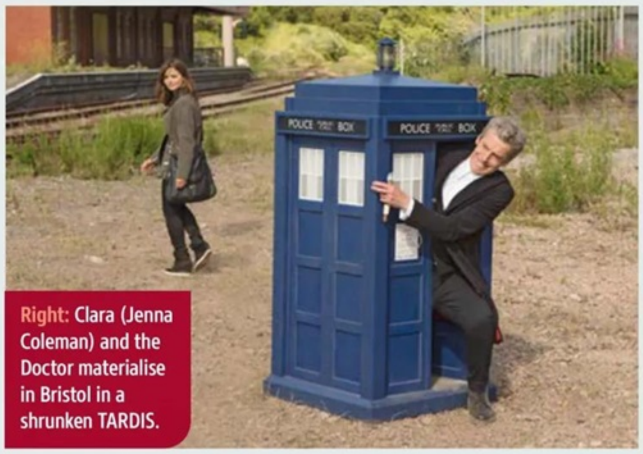
04m 35s At a nearby shopping precinct, Community Payback supervisor Fenton (Christopher Fairbank) has ordered graffiti artist Rigsy (Joivan Wade) to white out his own tag – with most of Fenton's lines post-dubbed, doubtless to make the scene shorter. As written, "sour stickler" Fenton asked Rigsy if he wanted to sign the wall. "Already did," said Rigsy. After Rigsy started painting over his prior handiwork, Fenton said, sarcastically: "Oh! I was thinking you were just going to sign the corner, but it's your painting: you want to paint over it, that's up to you."

In the first draft, Rigsy's surname was given as Moorhouse (after the best man at Mathieson's wedding) – and Fenton whited-out the name of Rigsy's mate 'Brot', accidentally killed while tagging trains.

The TARDIS has been massively diminished in size.

Christopher Fairbank came to prominence as convicted arsonist Moxey in the labourers-abroad series *Auf Wiedersehen Pet* (1983-86, 2002-04). He's also featured in several Big Finish audios: as the goat-like Doc Baroque in *The Scapegoat* (2009), *Nautilus* marine biologist Pierre Aronnax in *The Wreck of the Titan* (2010), and more recently Victorian engineer Marc Brunel in *Iron Bright* (2018).

The precinct looks remarkably like the one visited by the Tenth Doctor (David Tennant) in *The Sound of Drums* (2007), and also the Fleet Estate Centre, somewhere in London's 'Zygonistan' district, which the Twelfth will visit in *The Zygon Inversion* (2015). All three look uncannily like the outside plaza of the Maelfa Shopping Centre in Llanedeyrn, north of Cardiff – the same shooting location, of course. But maybe they all shared the same municipal architect…



Right: Clara (Jenna Coleman) and the Doctor materialise in Bristol in a shrunken TARDIS.

05m 43s Which would also explain why the underpass in which Clara meets Rigsy – its walls lined with Banksy-like figures, their backs turned – so resembles the heavily graffitied underpass traversed by Elton (Marc Warren) in *Love & Monsters* (2006), as well as the Doctor and friends in *The Sound of Drums*.

Returning to report the disappearances, Clara finds that the TARDIS is now just eight inches tall. "So is this more shrink ray stuff?" she asks – recalling the nanoscaler used to miniaturise both herself and the Doctor so →

Essential Info

- Jamie Mathieson, who'd written four episodes of BBC Three's supernatural drama series *Being Human* (in 2010-13), plus an instalment of BBC Four's weird detective show *Dirk Gently* (in 2012), took four monster-led ideas to his second meeting with *Doctor Who* showrunner Steven Moffat. The 2D 'Boneless' appealed most – Mathieson having visualised creatures that made themselves 3D "by wrapping themselves around the living like anacondas, snapping the necks of their victims before driving them around like puppeteers" (as he recalled on his personal website).

- Although this initial idea was eventually deemed "a little too grim" for *Doctor Who*, Mathieson worked his way through two full drafts before it was determined that *Flatline* would have to be shot simultaneously with another episode… meaning Peter Capaldi's Doctor would have to be confined to a single location for the most part. The solution Moffat suggested was to trap him in a shrunken TARDIS – stuck in companion Clara's bag.

- In the event, the episode shot largely in tandem with *Flatline* was Mathieson's second, *Mummy on the Orient Express* – which had Jenna Coleman's Clara stuck in a train compartment for much of its length. *Listen* and *Time Heist* director Douglas Mackinnon shot the majority of *Flatline*, barring inserts, over 14 days between Wednesday 28 May and Wednesday 18 June 2014.

- Various railway tunnels and sidings were used, including the Assault Systems tunnel on Barry Island's Station Approach (previously seen in *The Doctor's Daughter*, 2008) and the working train line at Winchcombe Station in Gloucestershire (owned by a private preservation project). The Bristol sidings where the TARDIS landed (and shrank) were located outside the Cambrian Transport Depot on Plymouth Road, Barry (previously seen in *The Empty Child*/*The Doctor Dances*, 2005).

- **DWM** readers voted *Flatline* their second-favourite story of the 2014 season.

Above left inset: Writer Jamie Mathieson.
Left: On location in a Barry Island tunnel.

→ they might embark on a fantastic voyage *Into the Dalek*, earlier in the season.

Something nearby is leeching the external dimensions of the TARDIS. The Doctor adjusts his ship's relative gravity, so Clara can put it in her bag.

08m 37s Having hacked Clara's optic nerve, the Doctor watches as Clara holds the sonic in her right hand to scan the precinct, near the source of the leeching... but it's in her left after Rigsy approaches, and she names herself 'Dr Oswald'.

"You, like, a spy, or something?" Rigsy asks Clara. In the readthrough draft, Rigsy went on to explain why the police had been no help with the disappearances. "See, there's a local developer wants to knock this all down. Bribing people to leave. The police think they all just accepted the deal and left." Rigsy thought otherwise, though: "I don't know about you, but when I move house I don't leave wardrobes full of clothes."

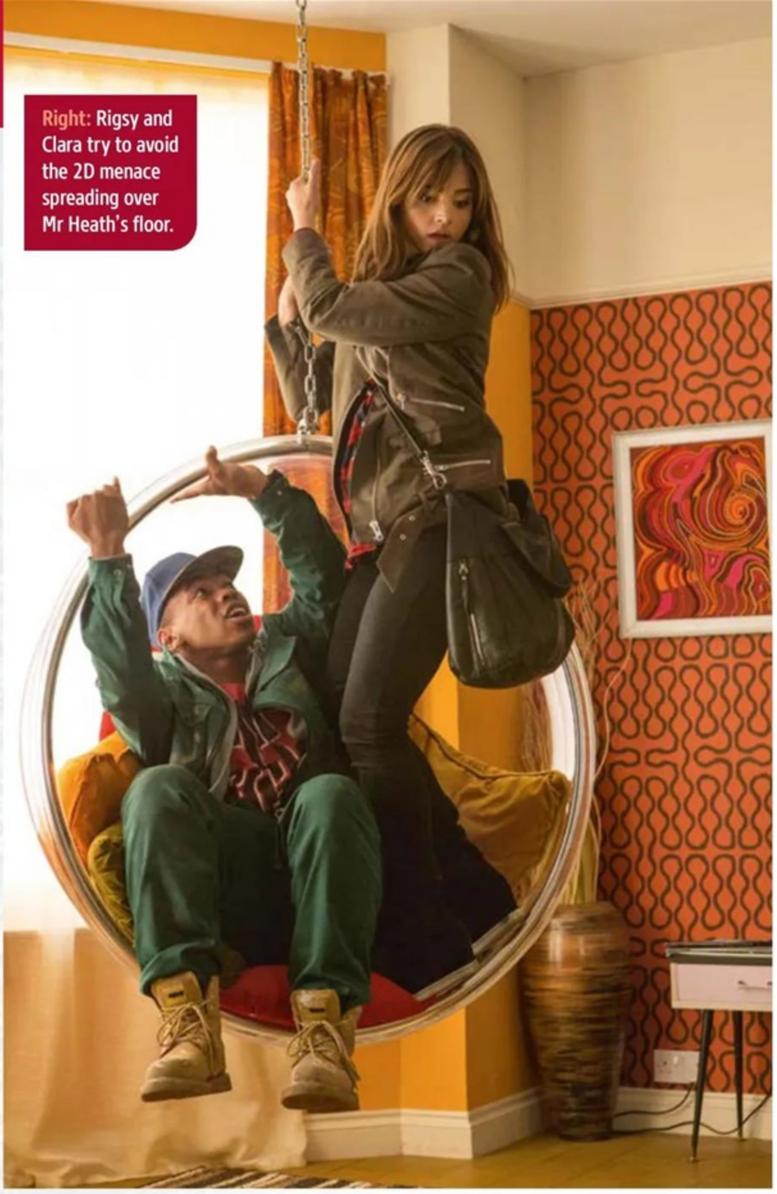
09m 03s Breaking police tape, Rigsy and Clara enter Roscoe's flat.

"I think that we can manage on our own from now on," the Doctor tells Clara. Again, the readthrough script was different. "Can we not just lose the... fluorescent dullard?" he asked. In the finished programme, he instead calls Rigsy "a pudding brain... Worse than that, he's a *fluorescent* pudding brain" – referring back to his debut in *Deep Breath* (2014), when he described Earth as the "planet of the pudding brains".

To stop the locally knowledgeable Rigsy from leaving, Clara shows him the Doctor inside the shrunken TARDIS. Detecting an energy drain, the Doctor urges them to leave... which, in the readthrough draft, led them to their first encounter with PC Forrest. "Well you're not burglars," she said, leaning in the doorway (and giving Clara and Rigsy a fright). "At least, not like any I've ever seen," she continued. Prompted by the Doctor, Clara flashed the psychic paper, claiming to be from MI5 – then instructed Forrest to follow her and her undercover assistant, Rigsy. This led into a sequence set on the estate plaza, where the rest of the Payback crew, sitting down for lunch, watched Rigsy walking along with Clara and PC Forrest: "RIGSY suddenly looks to have become very attractive to the opposite sex. The CLEANERS look confused."

However: in the final version, fake MI5 agent Clara, and Rigsy, meet PC Forrest (Jessica Hayles) at the home of one Mr Heath, the first person to disappear – whose kitsch-decorated house could be found on nearby Palmerston Drive (according to stage directions).

12m 51s Wondering if there's anything hidden in the walls, the Doctor surreptitiously passes Clara a tool. Stage directions described how "her bag erupts with the head of the lump hammer, protruding impossibly from her hip, the long handle following, like a Tommy Cooper gag" – after the faux-inept magician, noted for using many on-stage props.



Right: Rigsy and Clara try to avoid the 2D menace spreading over Mr Heath's floor.

While Rigsy and Clara alternate hammer swings to the wall of the lounge, PC Forrest takes a call in the front room... where she gets sucked into a rug by what the script called "a nightmare flood of churning fingers". Farewell, then, PC Forrest – but Jessica Hayles has since played several Big Finish roles: in three *Torchwood* releases, and as War Council operative Commander Aladra in the second volume of *Gallifrey – Time War* (2019).

A new forest mural on the wall of the front room is actually PC Forrest's nervous system.

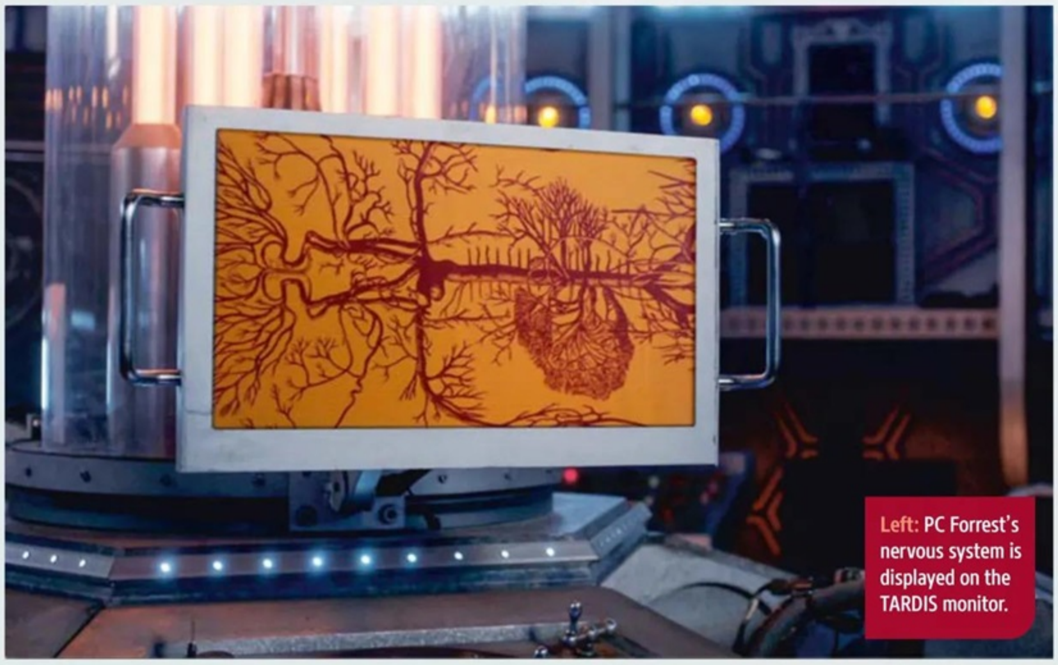
This sequence was simplified from the readthrough draft, in which the PC's scream was almost drowned out by the hammering. Thinking she'd heard something, Clara motioned to Rigsy, which prompted the Doctor to speak. "Finally. Why are you even still doing that?" he asked. "I disproved that theory ten minutes ago." Guiltily, he continued: "Ah. Maybe I should have told you to stop." At this, Clara mimed strangling in the direction of the bag – but then PC Forrest screamed again.

A new forest mural on the wall of the front room is actually PC Forrest's nervous system. The door slams shut behind Rigsy and Clara, but the doorknob becomes 2D...

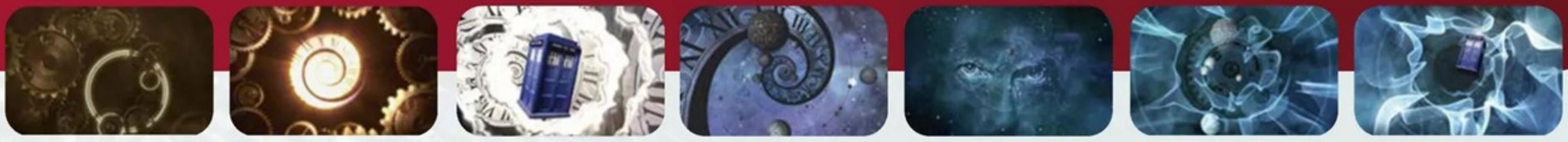
15m 40s "Fascinating," says the Doctor. In the readthrough script, Clara replied: "Not fascinating. Terrifying." Rigsy took the hammer to the door, which began to splinter. Suddenly repulsed, he stopped, dropping the hammer – which landed on the floor "with a clatter like a metal plate, now a flat image..."

Slithering somethings slide off the walls. Cut from here, the Doctor looking on via the TARDIS monitor, explaining: "They're chameleons. Two dimensional. But beyond that..."

Clara and Rigsy have just jumped into a bubble chair, suspended from the ceiling, when Danny calls Clara from the park bench where he was expecting to meet her for lunch. Originally, the "classic park action"



Left: PC Forrest's nervous system is displayed on the TARDIS monitor.



he describes included, specifically, "old people. Ducks. An overflowing bin..."

The Clara-Danny conversation was wholly revised on 2 June, when shooting was underway. Originally, Danny guessed that Clara was actually with the Doctor: "So you're not late for any other reason. Like, say, someone of our mutual acquaintance who looks a bit like an... owl fighting with a whippet?" Clara's puffed-out denial only convinced him: "Aaand you're out of breath. Classic. Running for your life, are you?" (These amendments meant that Danny wouldn't know for sure that Clara hadn't spoken to the Doctor until the next episode, *In the Forest of the Night*, when it proved necessary: "London has just been taken over by a gigantic forest. Who do you want to talk to, Monty Don?")

WEIGHTY MATTERS

Finding his ship shrunk, the Doctor adjusts its relative gravity so Clara can carry the TARDIS around. "If the TARDIS were to land with its true weight," he claims, "it would fracture the surface of the Earth" ("destroy the Earth" in the 2018 Pearson English Readers novelisation).

This may be hyperbole on the Doctor's part. In *Full Circle* (1980), Romana (Lalla Ward) gave the ship's weight as "five times ten to the [power of] six kilos" in the clearly Earth-like gravity of planet Alzarius. 5×10^6 equals five million kilos, equivalent to 5,511 tons... meaning the TARDIS weighs about the same as 23 Statues of Liberty (225 tons each). Enough to put a dent in the continental crust, probably, but not enough to fracture it?

POLICE PUBLIC CALL BOX
POLICE BOX

Left inset: Romana (Lalla Ward) in *Full Circle* (1980).

Right: The Doctor passes Clara his sonic screwdriver.

16m 55s Swinging the bubble chair through the window, Clara and Rigsy escape. Their return to the precinct was massively truncated from the readthrough draft, in which the Doctor's excited babbling about "the first known encounter with two dimensional creatures" caused Clara to tell him to shut up: "We just nearly *died*. Because you wanted to 'experiment'. You keep making *mistakes*. And that one nearly killed us. So I don't want to hear another word out of your mouth unless it's 'Sorry.'" The Doctor didn't apologise: "Have you any idea how frustrating it is being stuck in here?" he complained. "I'm like a surgeon working blindfold... trying to drive a... meat puppet... full of rocks."

Incensed, Clara threw the earpiece onto the floor, where Rigsy picked it up. "I've gotta know how this ends," he told Clara. "That's how he gets you," she replied. "And the next thing you know you're running for your life." Still watching Clara's POV, the Doctor panicked at the sight of the figures on the subway mural, which the Payback crew were about to paint over – but without her earpiece, Clara couldn't hear him say: "No. Clara. Don't go in. DON'T GO IN."

With the Doctor having alerted Clara to the fact that the missing people are in the mural, Clara brandishes the psychic paper at Fenton, claiming to be from Health and Safety – as she and the Doctor had in *Hide* (2013). But Fenton sees it as blank – due to his lack of imagination, says the Doctor. Which serves to further calibrate the limits of the paper's effectiveness: it wouldn't work on Will Shakespeare (Dean Lennox Kelly) in *The Shakespeare Code* (2007) because he was a genius.

19m 47s When Stan (Richard Parry, uncredited) goes to clean the mural, he's sucked into the wall... becoming one of the Banksy-like figures. Stan's death was toned down from the script: "There is a sickening crunch of bone and STAN is pulled forward. He blinks in shock, then begins to scream... We reveal that the brush and his hand up to the elbow are now flat. Part of the mural. Another crunch of bone and he is 'sucked' into the wall up to his shoulder. He's still screaming."

Stan was named as a dark joke. "I remember vividly the book *Flat Stanley* from my childhood," Mathieson wrote on his personal website – recalling Jeff Brown's 1964 tale of "a small boy who is flattened by a posterboard and then gets into all kinds of scrapes by sliding under doors or being posted back home in an envelope..."

In the very first draft, the cleaners discovered the TARDIS in a disused railway tunnel, graffitied over with distorted faces... which slid off the police box, flattening Stan. Clara appeared, leading them to a derelict ticket office where the Doctor was working on a means to beat the two-dimensional forces that had separated him from his ship.

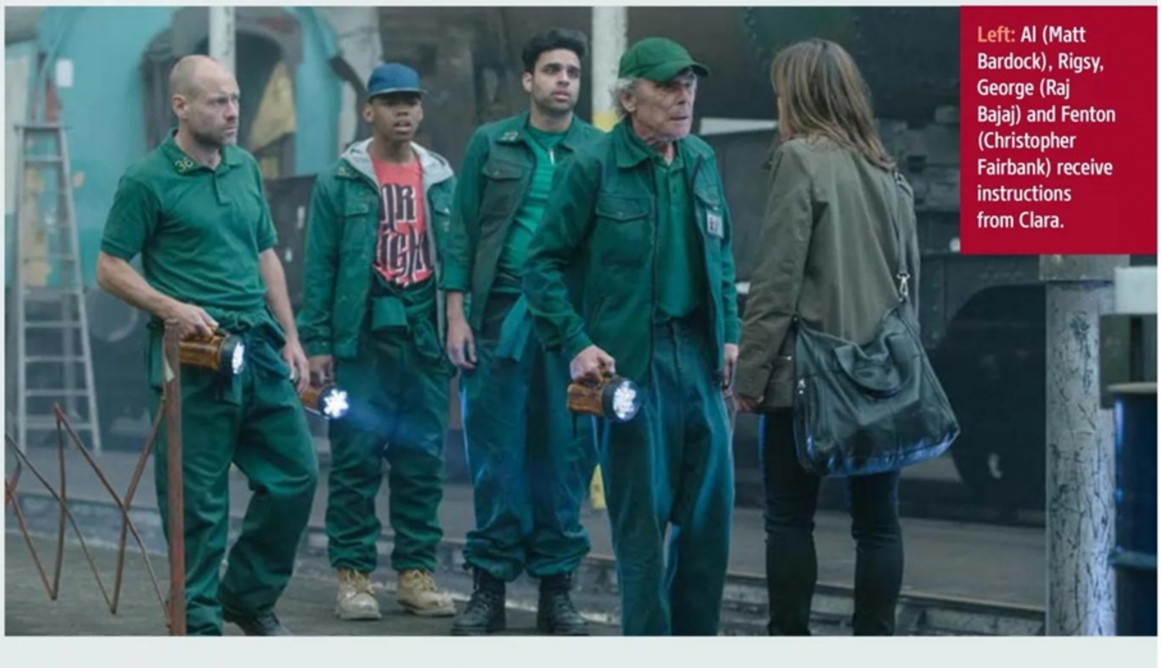
TRESPASSERS WILL BE PROSECUTED

20m 14s So Clara, Rigsy, Fenton and the remaining two cleaners – George (Raj Bajaj) and Al (Matt Bardock) – flee to a train storage shed. Here, in the readthrough draft, Clara had a wobble, her hand shaking. The Doctor apologised for having put her in danger: "Doctor, we're always in danger," replied Clara. "It just feels a little more... *real* when you're not here." Her bag rustled, and the Doctor's hand emerged. "I'm still here. I'm not going anywhere," he said – and they squeezed each other's hands.

A Doctor line was cut, after Clara successfully faced down Fenton: "Looks like I'm surplus to requirements. Shall I go put the kettle on?"

Trying to communicate with the creatures, the Doctor sends the mathematical constant pi through the shed's speakers. Their reply gives '22' – the number on George's jacket...

24m 58s With George dead, Clara's group escapes into a disused railway tunnel. In the readthrough draft, they passed through a smaller shed, where Clara wondered what the creatures were doing here (ie, in Bristol). "Well, I don't think it's any coincidence that we're only forty miles from the Cardiff rift," the Doctor told her, recalling his experiences in (among others) *The Unquiet Dead* and *Boom Town* (both 2005). The rift was an unstable gateway, he explained: "Long since closed. But it →



Left: Al (Matt Bardock), Rigsy, George (Raj Bajaj) and Fenton (Christopher Fairbank) receive instructions from Clara.

→ still lends the area a certain… fluidity. Things… find it easier to come through."

"That's three exits. All blocked by those creatures," says Al, after Clara finds a door-locking wheel turned 2D. This was altered in post-production. Originally, he said the exits had been "blocked by that flat death" – which prompted the Doctor to briefly consider 'The Flat Death' as a name for the creatures.

25m 54s Significant cuts for time were made while the Doctor worked on a gizmo to unflatten the locking wheel. Resting, Al asked Clara if the bloke she was talking to could get a message to his wife, and the Doctor pressed a couple of TARDIS buttons in order to boost her mobile: "Let him call her." Chilled by the implication, Clara asked, sotto voce: "Are we really at that stage?"

Soon, after telling his wife he loved her, Al offered Clara's phone to Fenton, who simply stared at it: "He looks tormented. An untold story." Fenton then offered the phone to Rigsy. "No-one I wanna call," said Rigsy. "Least no-one who won't just hang up." Whereupon Fenton offered to ring someone on Rigsy's behalf, and say whatever Rigsy wanted him to say: "Because then you could ring the one… who would hang up… on me. And say what I tell you to say."

So: after Clara tried out the Doctor's punningly named '2Dis' on the locking wheel, albeit with no joy, we cut back to Rigsy, reading from a scrap of paper while he spoke to Fenton's someone on Clara's phone: "He says he's sorry. For the things he said. He hopes you and little Stacy are doing well. He says he loves you both. And you're in his will…" But Fenton, standing by, interrupted: "It's okay. You don't have to – I know she hung up." After the Doctor was alerted to the creatures attempting to leech power from the TARDIS again – although *how* isn't clear, given it's in Clara's bag – Fenton angrily snatched the phone from Rigsy: "You think we're the same? You think I'm anything like you? A failed artist on a chain gang? Whose own family's disowned him."

Right: Train 2M65 is turned 2D.

Manifesting a giant hand, the creatures kill Al. The others flee – but when Fenton tries to grab the TARDIS, it falls from a gantry onto a lower track…

29m 46s … with a train approaching (a British Rail Class 117 diesel multiple unit made between 1959 and 1961, as any actual trainspotters reading **DWM** will doubtless know). It's numbered A113, a designation hidden as an Easter egg in everything from episodes of *The Simpsons* to Pixar movies; A113 is a classroom used by animation students at the California Institute of the Arts.

30m 16s "*Addams Family*," prompts Clara – and the Doctor sticks his hand out of the doors, walking the power-leeched TARDIS away from danger like the disembodied hand-in-a-box known as 'Thing' in the 1960s US TV comedy (and other versions). But when the box falls backwards onto the edge of the track, the Doctor also falls back – when logically, he should fall forwards.

Clara uses the sonic to signal a second train, the not-in-service 2M65, to stop… and Rigsy climbs aboard, intending to ram the creatures. In a scene that was heavily rewritten after shooting had begun, Clara persuades him otherwise. Originally, she told him that sacrificing himself was "just more graffiti… Shouting 'I'm here! Look at me! I matter!'"

Clara fixes a hairband on the 'dead man's handle' of the train, so it can ram the creatures without a driver… but they turn 2M65 into a 2D image on the tunnel wall. A similar sequence featured as far back as the first draft, in which the Doctor and Clara's group met train driver Perkins (a name repurposed by Mathieson for *Mummy on the Orient Express*) and three of his passengers, whose train had jumped 2D-flattened rails. Rigsy hoped to use Perkins' train to ram the creatures…

Back along the track, Clara picks up a small cube decorated with Gallifreyan symbols – the TARDIS, placed into siege mode to avoid A113. Originally, the incommunicado Doctor was seen inside, saying that he "did finally settle on a name for them. These spineless things of nightmare. Not that anyone will ever hear it."

34m 21s In an old maintenance room, Clara addresses the inert TARDIS – or, as stage directions had it, raising it "like the skull of Yorrick" (sic; a *Hamlet* reference, of course). As written, this scene began with 2M65 driver Bill (James Quinn) wondering how the flat creatures ate, or went to the toilet.

Recalling that the TARDIS needs energy, Clara turns over an old poster and hands Rigsy one of his spray cans. Cut for time, the Doctor watching on: "Oh, that is – brilliant," he grinned, the penny dropping. "Good luck, Clara. Good luck."

Soon, Clara places the TARDIS on a ledge against the wall of the tunnel outside. "This plan's insane," sneers Fenton. In the readthrough draft, she asked if he had a better idea. "Yeah. A new leader for a start," he replied. Bill moved to stand beside Fenton, telling Clara: "No offence, like. But he's… *official*." Victorious, Fenton produced the 2Dis – stolen from Clara's bag – and opened a door, his plan to go back the way they came: "While they're busy killing you at this end." Beyond the door, he found himself face to face with one of the

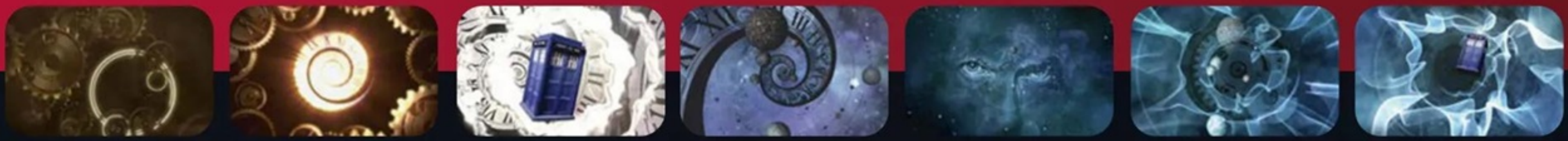
A DATE WITH KATE

An old friend featured in the second and fourth drafts: UNIT head Kate Stewart (last seen in *The Day of the Doctor*, 2013).

In the second draft, the Doctor's party exited the railway tunnels via a service door and emerged onto a busy station platform, where the Doctor used Fenton's phone to call Kate at UNIT, asking her to set up a five-mile type seven quarantine. Later, having contrived to send the 2D creatures' dimension-hopping ship away, the Doctor met Kate at the scene. In the fourth draft, Kate only featured remotely – the Doctor speaking her via the TARDIS scanner while Clara was in the tunnels, where she confirmed that she'd set up a level six quarantine.

Right: Jemma Redgrave as Kate Stewart in *Death in Heaven* (2014).

As it turned out, the Doctor's reunion with Kate wouldn't occur until the season's final episode, *Death in Heaven*. Nonetheless, *The Fact of Fiction* wonders if he didn't get in touch with her after leaving Bristol, suggesting she send a UNIT photographer to capture some very strange graffiti in the railway tunnels, and prints on the walls of the flats in the nearby estate…



creatures, which flattened him. Snatching up the 2Dis, Bill ran back: "Am I too late to change my vote?" But by the shooting script stage, it had been decided that Fenton should survive, to witness Clara's plan in action: the creatures pouring their energy into a fake door, sprayed onto the back of the poster by Rigsy... thereby powering up the TARDIS on the other side.

In the first draft, the Doctor realised that the creatures had been replicating a particular tag originally located close to the arrival point of their dimensional ship – "a large black snowflake painted on the wall" – and tricked them into re-energising its recall circuit, by means of a spray-painted door. Here, Mathieson was inspired by memories of various Warner Bros cartoons – with Wile E Coyote "painting his fake tunnels on rock dead-ends, which the Roadrunner then impossibly runs through..."

38m 06s The restored police box barrels into the creatures – stage directions describing how the shockwave of its landing utterly dissipated several of them. Six survive to see the Doctor exit his ship, with his hair noticeably shorter since the TARDIS entered siege mode: did he get bored and use a trimmer?

Here, the view of the control room behind visibly ripples, almost like it's a printed drape: some residual after-effect of the 2D creatures' leeching, perhaps?

The Doctor declares he's sending the creatures back to their own dimension. In the readthrough draft, they suddenly flickered, becoming blank white humanoids with a "perfect red ring" in the centres of their chests. "Oh you'd like to *communicate* now," said the Doctor, mockingly.

He names the creatures "the Boneless" – whereupon Clara throws him his sonic screwdriver, which he uses to dissipate them. As scripted, the means was clearer: he left the TARDIS door open so he could thumb the sonic back over his shoulder, causing a switch to move on the console – whereupon a larger version of the TARDIS landing shockwave spread out from the ship, blasting the Boneless away.

39m 36s The TARDIS has materialised back at the siding. Oddly, the Doctor's hair appears to have regrown since confronting the Boneless – but perhaps he, Clara, Rigsy, Fenton and Bill have had a lengthy adventure since?

Rigsy calls his mum. This is a bigger deal than it looks, bearing in mind the cut material described at **25m 54s** above. After the thankful Bill and the graceless Fenton depart, Rigsy hands the phone back to Clara – because, as we've seen, it was hers all along. (With the earlier phone-call scene cut, we'll have to presume that Clara loaned it to him inside the TARDIS instead, moments ago.)

The Doctor declares he's sending the creatures back to their own dimension.

So Rigsy leaves, too – but he'll meet the Doctor and Clara again in *Face the Raven* (2015).

Clara urges the Doctor to admit she was a good proxy for him. "You were an exceptional Doctor," he tells her. "Goodness had nothing to do with it" – invoking, intentionally or otherwise, the title of Hollywood sex symbol Mae West's autobiography (after a line in 1932's *Night After Night*, about how her character had acquired a diamond). But what does he mean? In the relevant edition of the online *Doctor Who Extra*, Steven Moffat mused: "I think in his darker hours he would always comfort himself with the old idea that he makes people better. In this episode he's forced to conclude that maybe he's making Clara worse. She's picking up from him things that he thinks are necessary, but of which he is not proud."

Meanwhile, the mysterious Missy (Michelle Gomez) is watching from afar... in a late-added scene. In Mathieson's original ending, the camera moved past the Doctor and Clara as they returned inside the TARDIS, with Clara asking: "So you're certain you got them all?" (He was.) The camera moved on into the darkness of the tunnel entrance (which was supposed to be visible on location). "So now, whenever you feel like a break: lend me the sonic, take the day off," said cocky Clara, her voice fading. "Suuuure," said the Doctor. "And come back to the universe all broken and on fire." By now, the camera was "deep in the darkness of the tunnel viewing a barely lit piece of graffiti on a dingy wall. We cut to darkness and silence. And then hear the slithering sound of the BONELESS." **DWM**

POLICE PUBLIC CALL BOX

Top: The 2D beings blast Rigsy's fake spray-painted door.

Right: The Doctor confronts "the Boneless".

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LIBERATION OF THE DALEKS

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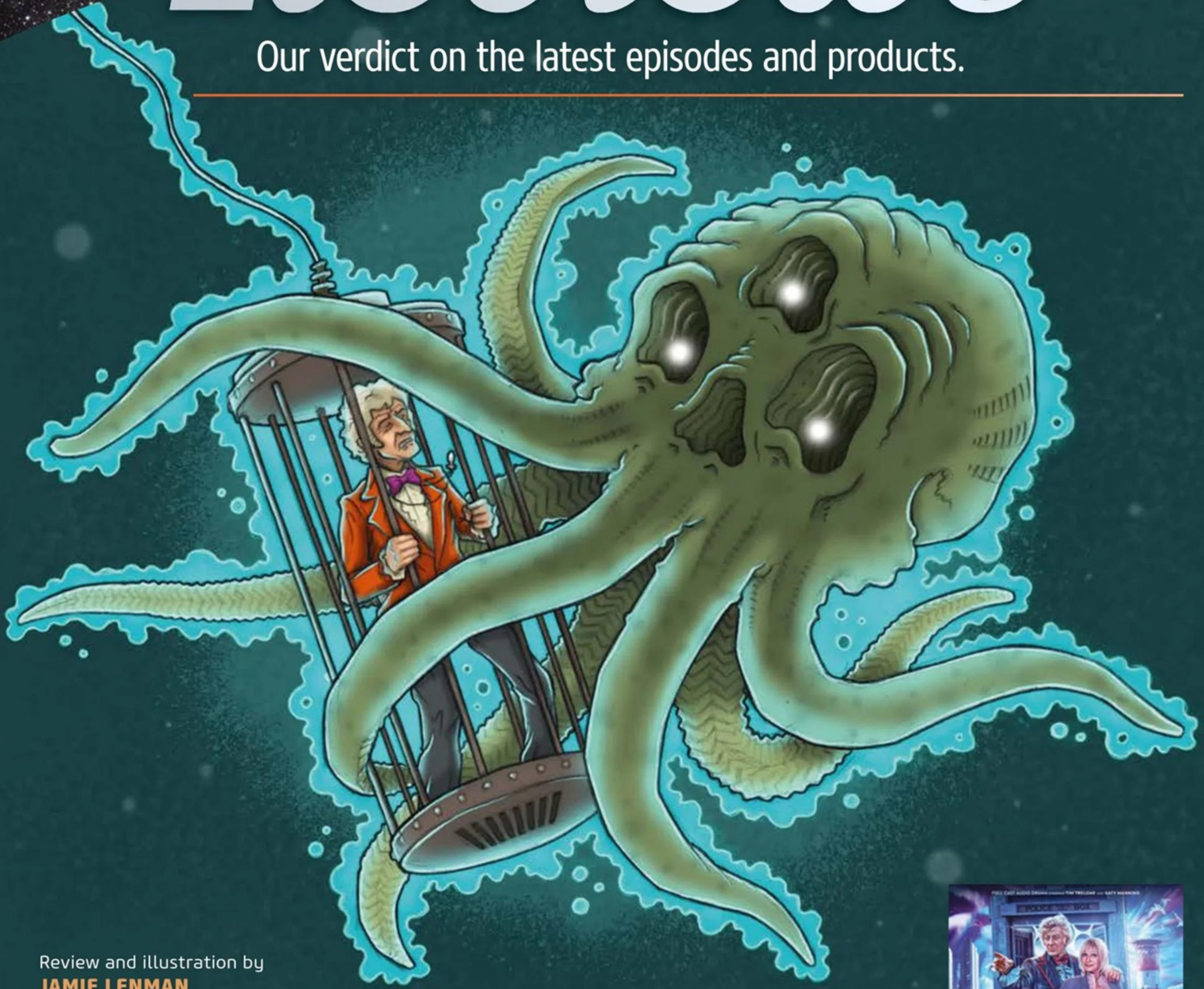

Review and illustration by
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DOCTOR WHO
THE RETURN OF JO JONES

On the cover of Big Finish's *The Third Doctor Adventures: The Return of Jo Jones* the lady herself stands, proud and confident, in front of her Time Lord pal. As it turns out, this is an apt visual metaphor for its contents, which put an older, wiser Jo (still played by the fabulous Katy Manning) at the heart of the fray, frequently ahead of – or even without – the Doctor.

By coincidence, Matt Fitton's *Supernature* is reminiscent of BBC Studios' recent Blu-ray minisode *Defenders of Earth*, which saw a modern-day Jo babysitting a nest of Sea Devil hatchlings. Now here she is again, barrelling down to the sea in order to investigate a series of strange goings-on, as if the promotional short were a pilot for the series we're now enjoying. As with all the best spin-offs, it's engaging enough on its own merits, and Manning is more than capable as its pivot, without any particular need for the Doctor.

When he does arrive, it's as a guest in Jo's story, rather than she in his; this not only underscores the dramatic shift in their personal dynamic, but also makes for an electric exchange. In much the same way as they carefully introduced Christopher Eccleston's Ninth Doctor to Jon Culshaw's Brigadier, this momentous meeting is played pitch-perfectly by Big Finish, with a refreshing lack of sentimentality and a tear-jerking, exquisitely truthful performance from Manning.

Echoing the environmental themes of Jo's last dalliance with her dandy spaceman, in 1973's eco-parable *The Green Death*, *Supernature* makes clever use of an original conceit – that of an innate intelligence shared between all the wildlife on planet Earth. Early scenes mimic Hitchcock's 1963 classic *The Birds* to great effect, with subsequent vignettes mining the concept for all its worth without becoming trite or repetitive. Particularly vivid is the Doctor's trippy mind-meld with the gestalt spirit, allowing Tim Treloar a few well-deserved moments in the spotlight.

Elsewhere, Corrinne Wicks' Ms Frost makes for a suitably chilly villain (not a million miles away from Sarah Jane's *Robot* nemesis Miss Winters), and an ingenious twist folds the whole thing away neatly and congruently, leaving our two old chums alone in the TARDIS again. After a delightful line about it being "bigger on the inside than I remembered", Manning delivers another tour de force speech in memory of Jo's late husband Cliff (and, simultaneously, the man who played him: the much-missed actor Stewart Bevan). Again, this harks back to the eulogy she gave in the Blu-ray trailer, and makes us doubly glad that *Supernature* is here to make good on the promise that *Defenders of Earth* offered.

> **The Doctor's underwater confrontation with the octopoid Solomun cuts a swashbuckling, Jules Verne-style dash.**

Up next, Felicia Barker's *The Conservitors* is a decidedly 1960s-flavoured affair, featuring a dystopian society under the rule of the titular robots (a rather ineffectual breed of humanoid tanks, doomed to trundle behind the Krotons and the Quarks in the ranks of Dalek wannabes). The real threat is Poppy Miller's fiery Vykane, a dark mirror of what Jo could have become without the Doctor's tempering influence. It's another illuminating way of exploring this more mature version of our favourite 'hippy chick', along with a canny plot device that renders the Gallifreyan physically incapable of any kind of action, leaving her to handle the heroics once more.

At times the thorough world-building tips over into needless convolution, but the overall effect is of a solid scenario where events evolve organically instead of simply happening for the sake of it. Just when it could all get a little bit dry, there's a delicious dollop of wordplay and lateral thinking for us to enjoy, as Treloar is allotted his customary two-minute twinkle. Overall, *Conservitors'* main achievement is to further frame Jo as the motive agent in the duo, a fresh status quo the Doctor accepts with characteristic grace.

Oddly, after two hours spent dragging Mrs Jones out of her best friend's shadow, Lizzie Hopley's *The Iron Shore*, set on the ocean planet Mercator, does an about-face and starts moving in the opposite direction. And this isn't the only break in format – this one is presented partly in flashback, with Jo providing narration as if remembering the ordeal some time later. Jarring as this might seem, coming out of *Supernature* and *Conservitors,* it actually works incredibly well. Hopley's prose is lovely and Manning is a gifted reader. Long descriptive passages and some ghostly sound design give *The Iron Shore* a brooding, melancholic spookiness that's otherwise alien to Pertwee-era *Who.*

Shivering his way through his lines is Tom Alexander as the doomed Callis, a mournful soul who elicits pity and mistrust at the same time, balefully nabbing the prize for best supporting artist amid a wealth of worthy nominees. But when our ears aren't trained on him, they're drawn inexorably to the Doctor, who at last finds himself back in the driving seat of his own show. Alas, as is often the case, much of the tantalising atmosphere evaporates when the source of the dark vibrations is revealed, and another mind-meld does rather re-tread elements of the opening salvo. That said, the Doctor's underwater confrontation with the octopoid Solomun cuts a swashbuckling, Jules Verne-style dash, and Jo's reaction to the disastrous outcome (which doubles up as a cheeky pre-titles cliffhanger) is shockingly visceral on both listens.

After a well-meaning but ultimately fumbled stab at addressing the legacy of colonialism, Jo reminds us of her top billing by administering the traditional stirring anti-war lecture, and we can feel the weight of half a century's freedom-fighting in every word. As the new relationship is firmly established between our two leads, there's a sense of validation for Jo – not that she needed it. We always knew she was brilliant, brave and beautiful, but it's nice to say it out loud now and again.

It's interesting to compare the *3DA* set with the new *Fourth Doctor Adventures* package, subtitled *New Frontiers,* as they both feature the Doctor reconnecting with an old acquaintance. In this case it's Nerys Hughes' Margaret Hopwood,→

Right: *The Return of Jo Jones* cast members David O'Mahony, Katy Manning, Tim Treloar, Poppy Miller, Paul Copley and Gary Turner.

Below: *The Return of Jo Jones* cast members Tim Treloar, Katy Manning, Wanda Opalinska, Viv May and Corrinne Wicks.

DOCTOR WHO
NEW FRONTIERS

→ who charmed us all in last year's *The Ravencliff Witch.* Guy Adams' *Ice Heist!* starts in the same way as *Supernature* – with an extended glimpse at Margaret's life post-Doctor. Tellingly, she doesn't seem to be coping quite as well as Jo was; she's scatty, distracted and unfulfilled. But Hughes manages to make these qualities endearing instead of depressing or annoying, and this slice of homely hustle-and-bustle is actually a lot of fun. Unfortunately, it's the best material she'll get for the rest of the proceedings.

Despite bringing his latest playmate into her own future to demonstrate the impact of her life's work, *Ice Heist!* continues as a detailed analysis of the Doctor's personality, via a series of thoughtful monologues from Louise Jameson's Leela. Although they're related as beautifully as one might expect, they do begin to pall after the second or third stanza, and Margaret's only function seems to be as a sounding board for these glowing testimonials.

The background to all this is a thrilling robbery perpetrated by a band of mercenary Ice Warriors, brought to rasping life by Nicholas Briggs – with the exception of Adele Lynch's Kaltakk, who seems to have a Spanish accent for some reason. Oliver Chris adds a note of sweet satire as enfant terrible Dorn Callister, and Beth Goddard's facility director Allerdyce further swells the list of candidates who might actually make more capable assistants than poor sidelined Margaret.

Bouncing around between all of them and sounding half his age is the irrepressible Tom Baker, effortlessly matching everyone's energy and feeding it back to them tenfold. His anger at being made to work for the Martian marauders is riveting, and his damning of their leader as "an egotist and a bully" is almost enough to send them packing on the spot. That their actual undoing proves to be the same Achilles heel that's plagued them since 1967 is a great shame, and Margaret's sudden reconciliation to her inevitable fate comes out of nowhere.

She fares a little better in Phil Mulryne's *Antillia the Lost*, but only just. After much wailing about how frightening and confusing the TARDIS and space travel are, she finds her feet when communicating with the pitiful Failures, a cracking sci-fi idea realised with great sympathy by Andrew Wincott, who also doubles deftly as hard-edged capitalist Craske. Cribbing liberally from HG Wells' *The Island of Doctor Moreau, Antillia* digs into the *Frontiers* theme, conjuring a genuine air of exploration in the company of another fruity group of misfits.

Among them is none other than Anjli Mohindra, playing a journalist who sounds and behaves suspiciously like Rani Chandra from *The Sarah Jane Adventures.* This actually serves *Antillia's* purposes well, but it leaves us wondering when an actor of her calibre might be turned loose on a completely different character. The spectre of a once-great companion also emphasises Margaret's superfluity in a script crammed with fascinating individuals.

Split into tight groups, the most diverting thread is easily the Doctor's hunt for the shadowy Gilman Hari, played with lurid Jekyll and Hyde-ness by Adrian Rawlins, who provides just the right kind of foil for Baker to rail against in time-honoured fashion. Once again, our curly-haired crusader is witty, clever and firmly in control, dead-centre of his own universe. And maybe there's the rub. What hope does anyone have of outshining such a glittering star? With any luck, Margaret Hopwood will find her place in the surrounding constellation before long. **DWM**

Right: *New Frontiers* producer David Richardson with its star, Tom Baker.

> **Sounding half his age is the irrepressible Tom Baker, effortlessly matching everyone's energy.**

The Thirst Trap

FULL CAST AUDIO DRAMA
TOM PRICE · KAI OWEN
TORCHWOOD
THIRST TRAP
BY TOM PRICE

'Killer app' is fast becoming a genre of its own, and Tom Price's *Torchwood* play *The Thirst Trap* is a worthy addition to the oeuvre. Since it's written by its main player, it's no surprise that the affable Sergeant Andy Davidson gets a bunch of great lines to chew on, but he's generous enough to share them with the rest of the cast – particularly Kai Owen as Rhys Williams, with whom he makes a great comedy partnership, and even an unlikely couple.

Thirst Trap takes shots at our obsession with technology, romantic desperation and the banality of first-date small talk, hitting a bullseye with every one – the highlight being a wonderfully insightful bit of business about the habit of 'checking', which may give many listeners pause for thought. The concept of love as a diversionary tactic for an interplanetary invasion is not only novel and highly credible, it's also very funny, as demonstrated by the string of tech-based innuendos that Andy and Rhys bat between each other. Server farms have never sounded so sexy.

Coming off as a tongue-in-cheek reimagining of Charlie Brooker's *Black Mirror* series, *Thirst Trap* is smart, silly and bizarrely engaging. Stop checking your phone and give it your undivided attention.

Right: *Thirst Trap* cast members Natalia Hinds, Tom Price, Sunjay Midda, Kai Owen and Rebecca Trehearn.

The Time Monster

Audiobook

Featuring The Third Doctor and Jo
Written by Terrance Dicks
Read by Jon Culshaw
BBC Audio RRP £20 (CD), also available digitally

BBC
DOCTOR WHO
THE TIME MONSTER
TERRANCE DICKS
READ BY JON CULSHAW

Barring any late-in-the-day reappraisal after the release of *The Collection: Season 9* Blu-ray box set (which isn't impossible; see page 70), I fear 1972's *The Time Monster* will never rank very high in polls of best *Doctor Who* stories. The consensus opinion, of a messy and overlong retread of some of the occult themes more fruitfully explored in *The Dæmons*, is unlikely to be challenged by Terrance Dicks' 1985 novelisation. While Dicks was never in the habit of radically altering TV scripts, this is one of his most straightforward later adaptations, which means that most of the serial's flaws remain.

These include some very thin characterisations (particularly once the action switches from a scientific research institute in present-day Britain to ancient Atlantis), some ill-advised banter between staunch feminist Dr Ruth Ingram and her drippy colleague Stuart Hyde, and reams of quasi-scientific theorising about the nature of time (it's not smooth, it's "made up of bits"). Dicks faithfully recounts one particularly baffling scene in which the Doctor balances a cup of tea on a wine bottle in order to disrupt the Master's plans, which involve achieving world domination by harnessing the power of the time-eating Kronos.

The relationship between the Doctor and the Master was never so cosily drawn as here.

The real pleasure of the story is in its incidental details. The relationship between the Doctor and the Master was never so cosily drawn as here, with their "enmity of ages" reconfigured as two squabbling friends indulging in a game of one-upmanship. The Master gets cross when his four-dimensional maths is interrupted; the Doctor reminisces about the pranks they played on each other at school; and the two of them behave like overgrown children – except each has the power to annihilate the other. When the Atlantean King Dalios reflects on the terrible impact Kronos' time-control powers had on his civilisation – "the moral and spiritual corruption brought by too much ease and wealth" – it's hard not to draw a parallel with the Time Lords' own decadence, and the deadly games played by Gallifrey's two most dangerous renegades.

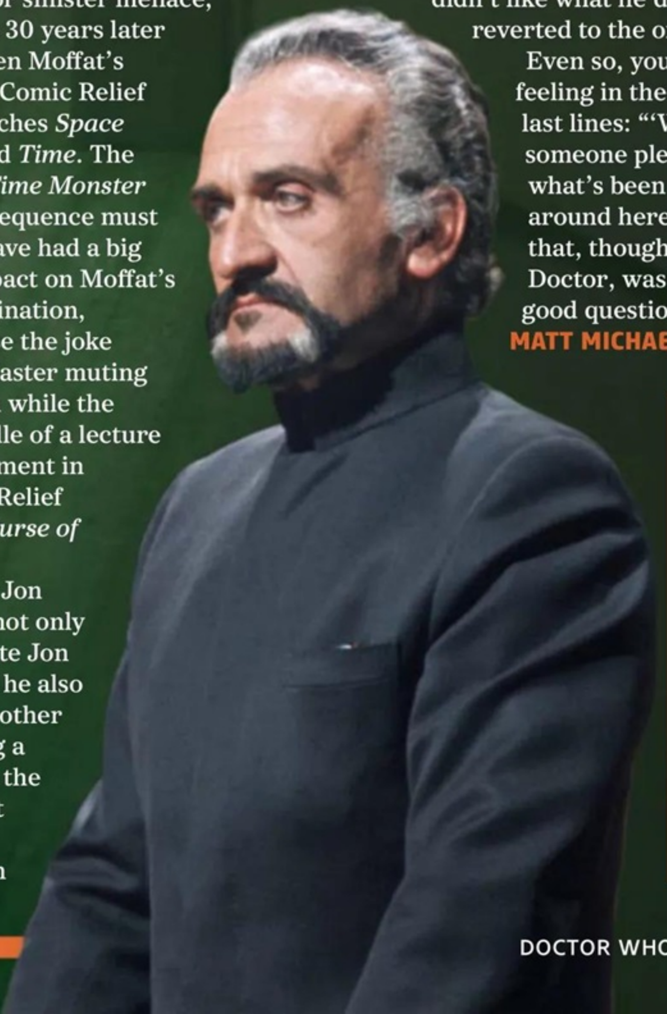
It's also fun spotting the impact of the Doctor's and the Master's TARDISes materialising inside the other. A similar scene appears in 1981's *Logopolis*, played for sinister menace, and then 30 years later in Steven Moffat's 2011 Comic Relief sketches *Space* and *Time*. The *Time Monster* sequence must have had a big impact on Moffat's imagination, because the joke of the Master muting his screen while the Doctor is in the middle of a lecture surely inspired a moment in Moffat's first Comic Relief sketch, 1999's *The Curse of Fatal Death*.

Audiobook reader Jon Culshaw showcases not only his uncannily accurate Jon Pertwee impression, he also gives voice to all the other characters, including a mocking Master and the resourceful Sergeant Benton. Most impressively, he even has a good go at the real star of the story: Ingrid Pitt's Atlantean Queen Galleia, capturing something of the imperious manner and "flamboyant beauty" that made her such a mesmerising screen presence.

As a result, this is a pleasing take on one of the lesser Third Doctor stories. Dicks' prose remains crisp and pithy, with his usual neat turns of phrase (the TARDIS is lifted from a ditch "with the unwieldy dignity of a drunken dowager") and some unobtrusive additions to continuity. Chief among the latter: "From time to time, the Doctor altered some detail of the TARDIS interior. More often than not he decided he didn't like what he'd done and reverted to the original."

Even so, you sense real feeling in the book's last lines: "'Would someone please tell me what's been happening around here?' And that, thought the Doctor, was a very good question!"

MATT MICHAEL

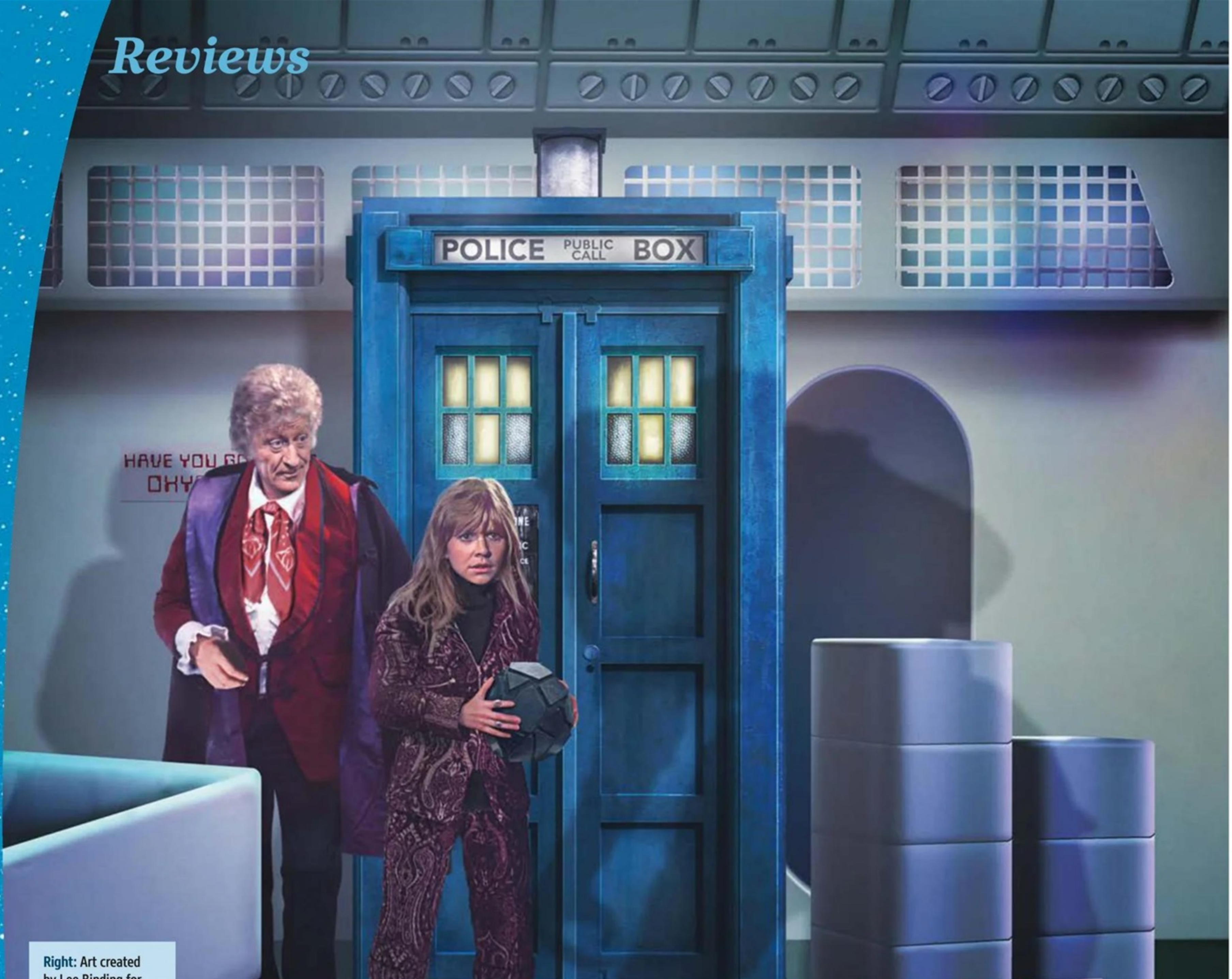


Top: Jo Grant (Katy Manning) and the Doctor (Jon Pertwee) in *The Time Monster* (1972).

Far left inset above: Ian Collier as Stuart Hyde.

Far left inset below: Narrator Jon Culshaw.

Left: Roger Delgado as the Master.



Right: Art created by Lee Binding for *Doctor Who: The Collection – Season 9*, featuring the Doctor (Jon Pertwee) and Jo Grant (Katy Manning) in a scene inspired by Episode One of *The Mutants* (1972).

BBC
DOCTOR WHO
THE COLLECTION
SEASON 9
TBC

Doctor Who: The Collection – Season 9

Blu-ray

BBC Studios RRP £69.99
Starring Jon Pertwee (Dr Who), Katy Manning (Jo Grant)
Contains *Day of the Daleks*, *The Curse of Peladon*, *The Sea Devils*, *The Mutants*, *The Time Monster*

Review by **RICHARD UNWIN**

Season 9 is the sweet centre of the Pertwee era. The UNIT family are all present and correct, but the TARDIS has started making more frequent extraterrestrial trips. This is the time of Jo Grant, the Sea Devils and Bessie; of Ogrons, the Brigadier and TOMTIT. Timeless tales from such diverse destinations as a dystopian future overrun by Daleks, the legendary lost city of ancient Atlantis, and an alien allegory for the European Union.

The five stories that make up the season are presented here in the best quality yet, and, in some cases, in multiple guises – the Special Edition of *Day of the Daleks*, the Omnibus Edition of *The Sea Devils*, and several ‘Reverse Standard Conversion’ versions are included. As we’ve come to expect, *Doctor Who* gets the best archive treatment of any TV show in the world, and the set comes complete with a plethora of newly minted extra features.

Michael E Briant: At the Helm is a new documentary focusing on the director of *The Sea Devils* and, as we find out here, a lot more besides. From early days as an assistant floor manager on *The Crusade* (1965), through to directing Tom Baker in his first season as the Doctor, Briant speaks thoughtfully and affectionately about his entire time on *Doctor Who*. He sheds new light on William Hartnell’s rehearsal chair

Far left: Director Michael E Briant is interviewed by Richard Latto, with Paul Vanezis behind the camera, for *Michael E Briant: At the Helm*.

Left: Shooting at the marina for *Michael E Briant: At the Helm*.

Below left inset: Anat (Anna Barry) and Jo in *Day of the Daleks* (1972).

Bottom left: Katy Manning with director Chris Chapman during production of *Location, Location, Location*.

Bottom right: Briant and Manning meet a Sea Devil in *Location, Location, Location*.

and reveals a surprising truth about the casting of Russell Hunter in *The Robots of Death* (1977). The film also looks at his credits beyond the TARDIS, taking in such shows as *Blake's 7* and *Secret Army*, among many others.

Though tying in with the box set's overall nautical flavour, new footage of Briant sailing his cabin boat off the Hampshire coast feels initially like an indulgence. But when it becomes apparent just how much of his directing career has been spent at sea – from *Treasure Island* to *Howard's Way* – this quirky inclusion makes absolute sense. Briant himself compares sailing to directing, describing both as giving him the ability to "Go to places in a way that other people can't." The veteran director comes across as an extremely pleasant man, a fascinating storyteller, and someone you would happily trust to captain any vessel – metaphorical or otherwise.

Also focusing on the work of someone whose contributions span a great deal of 'classic' *Doctor Who* is *The Fell Guy* – a documentary examining the career of stuntman and monster performer Stuart Fell. This chat with everyone's favourite punchbag is a lovely opportunity to get to know a real stalwart of 1970s *Doctor Who*, who played everything from the Morbius creature in *The Brain of Morbius* (1976) to the tramp who gets run over by a hovercraft in *Planet of the Spiders* (1974). Fell also offers his unique (and somewhat cheeky) perspective on the infamous giant rat scene from *The Talons of Weng-Chiang* (1977). This is a truly fascinating delve into a risky profession that involves being blown up, set on fire, and doubling for Katy Manning. Jon Pertwee – never one to be outdone – recounts *actually* being blown up during his time in the navy, courtesy of a 1971 archive interview from BBC Radio Solent, included elsewhere in the set.

Perhaps the jewel in the crown of this collection is the *Location Location Location* documentary, produced and directed by Chris Chapman – and wearing that crown is Katy Manning, of course. Given that these are the final Jo Grant episodes to be released on Blu-ray, this beautifully shot wander down memory lane is a splendid and at times bittersweet last hurrah for Manning's contributions to *The Collection*. The production of these films is now so slick that they're well beyond the quality levels of standard VAM content; this is good enough to be broadcast on primetime TV.

Manning is joined by Anat actress Anna Barry for a poke around the *Day of the Daleks* locations, and has a memorable →

> ***Location, Location, Location*** **is a splendid and sometimes bittersweet last hurrah for Manning's contributions.**

→ reunion with a three-wheeled co-star from that story. A descent into Chislehurst Caves with Garrick Hagon (Ky in *The Mutants*) involves an encounter with a landmark affectionately known as 'Jon Pertwee's Hole', and there's more mucking about in boats as Manning arrives on the Isle of Wight to investigate the *Sea Devils* filming locations with Michael E Briant.

Manning and Briant are the undisputed stars of the new material on this box set; they pop up all over the place. They're paired up again for the five new instalments of *Behind the Sofa*. Also assembled for these irreverent retrospectives are the familiar Fifth Doctor team of Peter Davison, Janet Fielding and Sarah Sutton, plus a new sofa combination of Wendy Padbury and Sophie Aldred. Peter Davison sets the tone for his group, swiping and nitpicking at any opportunity and generally giving the impression that he'd rather be anywhere else. Perhaps he doth protest too much, for there's a sense that he's actually, secretly, having a terribly good time. Padbury and Aldred are more obviously enjoying themselves, with the latter seeming the closest to being a genuine fan. There are memorable reactions from everyone when they first catch sight of Alpha Centauri, and the appearance of Bessie sparks delightfully competitive conversations about which of the participants have sat in or driven the vintage vehicle. These are all hugely entertaining pieces.

> **There are memorable reactions from everyone when they first catch sight of Alpha Centauri.**

There's also a brand-new Toby Hadoke-fronted making-of documentary for *The Time Monster* – a splendid deep dive into the production of a story ripe for rehabilitation. Hadoke's reveal concerning the significance of Episode Four is rather moving. Hopefully this piece will help restore the tale's reputation, and even secure its status as an underappreciated classic.

Thanks to several servings of convention footage, we hear the voices of some of those who are no longer with us. Be sure not to miss the Panopticon 92 interview with *The Time Monster* guest star Ingrid Pitt and then-script editor Terrance Dicks, which has compère Nicholas Briggs delivering what Dicks calls "the least appropriate introduction I've ever been given". An enormous cache of PDF files includes everything from rehearsal scripts and *Radio Times* cuttings to scans of *The Dr Who Annual 1973* and Piccolo's *The Making of Doctor Who* book.

Locked up in a cell in Atlantis in the final episode of *The Time Monster*, the Doctor recalls a youthful revelation to Jo – the day he looked anew at a daisy, and saw it "glowing with life, like a perfectly cut jewel". Just like that "daisiest daisy", this comprehensive collection shines. Outstanding.

DWM

Above left: Garrick Hagon (Ky in *The Mutants*) is reunited with Manning in *Location, Location, Location*.

Above right: Manning and Briant watch their work from 50 years ago in *Behind the Sofa*.

Right: Ingrid Pitt as Queen Galleia in *The Time Monster* (1972).

Far right inset above: Script editor Terrance Dicks appears in archive footage.

Far right: Stuntman Greg Powell talks to Toby Hadoke in *Time and Atlantis*, a making-of documentary for *The Time Monster*.

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Rani Takes on the World is a new series of full-cast audio adventures featuring characters first seen in the *Doctor Who* spin-off *The Sarah Jane Adventures*.

Sarah Jane Smith is gone, and the Bannerman Road gang has long since fragmented. But the story doesn't stop there. When Rani and Clyde are reunited, adventure finds them once again...

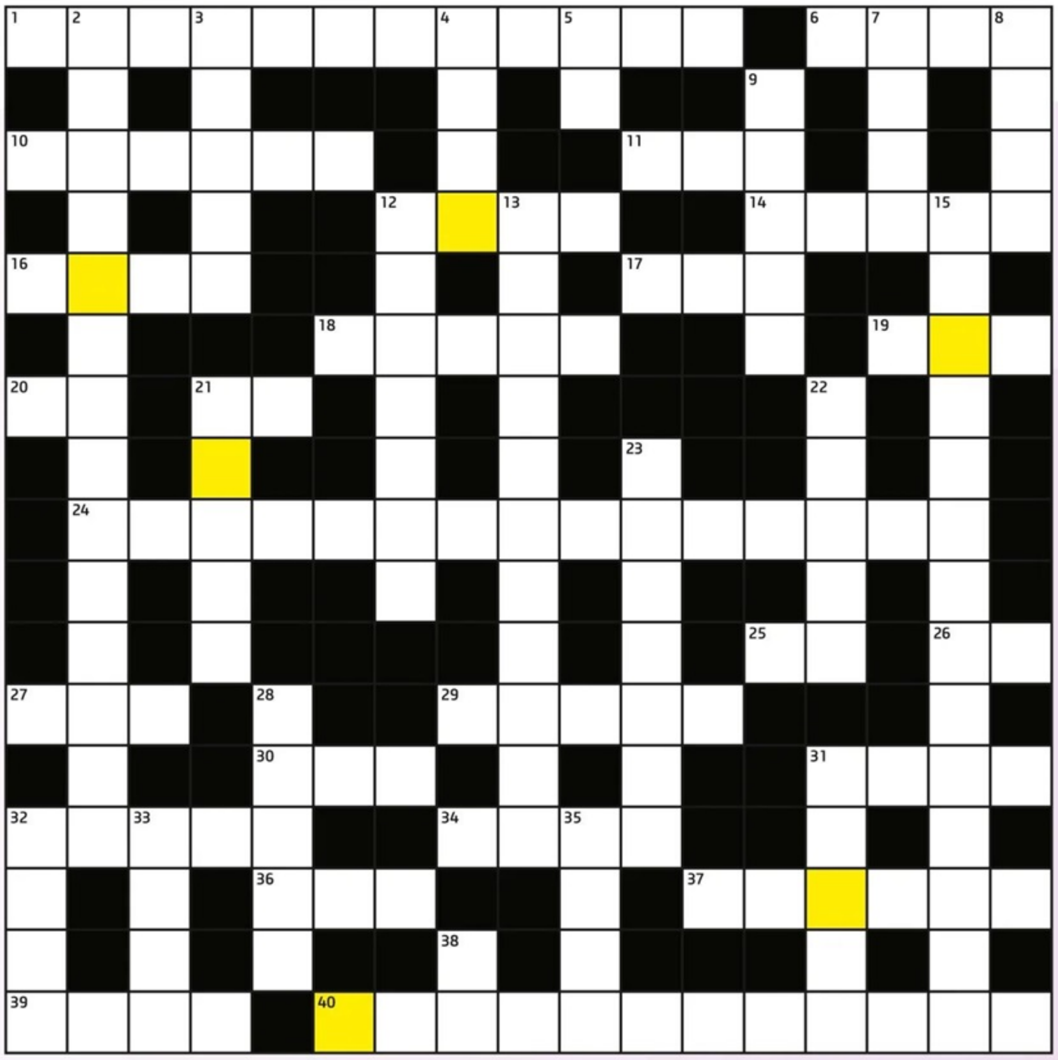
This first box set, starring Anjli Mohindra as Rani Chandra and Daniel Anthony as Clive Langer, contains three stories – *Here Today* by Joseph Lidster, *Destination: Wedding* by James Goss and *The Witching Tree* by Lizzie Hopley.

Beyond Bannerman Road is available to order from *bigfinish.com* priced 19.99 (CD plus digital) and £16.99 (digital only). We have FIVE CD copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of an alien that featured in *The Sarah Jane Adventures*.

DOCTOR WHO
RANI TAKES ON THE WORLD
BEYOND BANNERMAN ROAD

Do you know your Samantha Briggs from your Captain Briggs?

DWM CROSSWORD



ACROSS

1 Companion of the Doctor (6,6)
6 *Counter* ___ – episode of *The Daleks' Master Plan* (4)
10 Crew member on the Sandminer (6)
11 Headman of the village on the planet ruled by Zargo, Camilla and Aukon (3)
12 Crew member on the Sandminer (4)
14 Intelligence behind the War Machines (5)
16 King impersonated by Kamelion (4)
17 Medical officer on the *SS Pentallian* (3)
18 Controller of the Central European Zone (5)
19 One of the bandits on Chloris (3)
20 The _ Corral – where the Earps and Clantons clashed (1,1)
21 Production code of *The Web of Fear* (1,1)
24 The Toymaker made the Doctor solve this puzzle (3,8,4)
25 Production code of *The Highlanders* (1,1)
26 Planet rich in Argonite (2)
27 Science officer on Krop Tor (3)
29 _____ Rimpoche – the Doctor's mentor (5)
30 She helped defeat the Bannermen (3)
31 Creatures controlled by Aukon (4)
32 Planet Vicki was heading to when her ship crashed on Dido (5)
34 Viking god impersonated by the Mire (4)
36 *The* __ *Warriors* (3)
37 (and 22 Down) Location of Torchwood One (6,5)
39 Gond scientist (4)
40 He played the brother of 16 Across (6,6)

DOWN

2 Time machine that the Doctor sabotaged on more than one occasion (3,5,6)
3 Leader of the Solonians (5)
4 Deity worshipped in Atlantis (4)
5 Production code of *The Evil of the Daleks* (1,1)
7 He worked with Takis at Tranquil Repose (4)
8 Guard on the P7E planet (4)
9 Blogger killed by the Minotaur (5)
12 How the First Doctor often referred to his own time machine (3,4)
13 & 15 Final move of 24 Across (3,8,3,6-5)
21 Thalira, for example (5)
22 See 37 Across
23 The Doctor and Ace met him on Segonax (7)
28 *The* ____ *of Morbius* (5)
31 The heretic on Ribos (5)
32 Professor Webster was employed by Ingmar Knopf as an expert on ___ customs (4)
33 *The Final* ___ (4)
35 Aztec warrior (4)
38 He was killed by the Boneless (2)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION

A	N	E	U	R	I	N		H		B	A	R	N	A	R	D
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LAST ISSUE'S PRIZE WORD: **MIKE YATES**

STRANGE CHEMISTRY
AUDIO DRAMA

BBC DOCTOR WHO
THE EIGHTH OF MARCH
STRANGE CHEMISTRY

This is the latest release in the *Eighth of March* series of full-cast audio dramas, which celebrates International Women's Day.

The new box set contains two adventures. *Ghosts of Alchemy*, written by and starring Louise Jameson as Leela, features Tom Baker as the Doctor, and sees the time travellers meeting the pioneering scientist Marie Curie in 1921 New York. The second story, *Fairies at the Bottom of the Garden* by Karissa Hamilton-Bannis, stars Michelle Gomez as Missy and Caitlin Blackwood as Amelia Pond, and has the young Amelia undergoing some very unconventional counselling sessions...

Strange Chemistry is available from *bigfinish.com* priced £19.99 (CD and digital) and £16.99 (digital only). Readers who correctly answer the question below will have a chance of winning one of **FIVE** CD box sets.

Who is Caitlin Blackwood's famous cousin?
A) *Doctor Who Confidential* producer Gillane Seaborne
B) Amy Pond actress Karen Gillan
C) Deep Purple singer Ian Gillan

EXCELIS COLLECTED
AUDIO DRAMA

BBC
DOCTOR WHO
EXCELIS COLLECTED

This new audio release collects all the stories in 2002's *Doctor Who: Excelis* saga for the first time. It stars Peter Davison, Colin Baker and Sylvester McCoy as the Doctor, Lisa Bowerman as Bernice Summerfield and Katy Manning as Iris Wildthyme.

An epic adventure in space and time, *Excelis Collected* contains *Excelis Dawns* by Paul Magrs, *Excelis Rising* by David A McIntee, *Excelis Decays* by Craig Hinton, and *Bernice Summerfield: The Plague Herds of Excelis* by Stephen Cole.

It's available from *bigfinish.com* as a digital download priced £24.99. If you'd like to be one of **FIVE** readers who'll be getting a copy, just provide us with the correct answer to the following question:

Which sinister headteacher did *Excelis* lead guest star Anthony Stewart Head play in the 2006 episode *School Reunion*?
A) Mr Finch **B)** Mrs McClusky
C) The Demon Headmaster

TERROR OF THE MASTER
AUDIOBOOK

BBC
DOCTOR WHO
TERROR OF THE MASTER

The latest *Doctor Who* audiobook from Big Finish features the Third Doctor, Brigadier Lethbridge-Stewart and the Master. It's written by Trevor Baxendale and narrated by Jon Culshaw.

Dr Derek Drake is a national treasure – he's going to solve the energy crisis and eliminate pollution. Governments and businesses around the world are signing up to his environmentally friendly campaign. So why is the Doctor convinced this great humanitarian and darling of the media is really the Master in disguise? What could his greatest enemy hope to gain by improving the lives of everyone on the planet? The Doctor must persuade his UNIT friends that they now face the ultimate terror – and that the Master may be in as much danger as they are...

Terror of the Master is available from *bigfinish.com* as a digital download priced £9.99. We have **FIVE** copies to give away to lucky readers who can answer this question correctly:

What was the last TV story to star Jon Pertwee as the Doctor, Nicholas Courtney as the Brigadier and Roger Delgado as the Master?
A) *The Dæmons* **B)** *The Time Monster*
C) *Frontier in Space*

DOCTOR WHO AND THE PLANET OF EVIL
AUDIOBOOK

BBC
DOCTOR WHO
AND THE PLANET OF EVIL
TERRANCE DICKS
READ BY TIM TRELOAR

Tim Treloar reads the 1977 book by Terrance Dicks – a novelisation of Louis Marks' 1975 TV story featuring the Fourth Doctor and Sarah Jane Smith.

The expedition to Zeta Minor began with eight men. Seven were murdered. One survived – but he was not the murderer. The Doctor and Sarah land on the planet at the same time as the expedition's rescue team and are immediately taken prisoner as the suspected perpetrators. But even stranger things soon begin to happen. What terrible creature inhabits this wild, desolate planet, killing mercilessly and lurking in the murky depths of the Black Pool? Will anyone ever be allowed to leave alive?

Doctor Who and the Planet of Evil is available now on CD (RRP £20) and as a digital download. Thanks to BBC Audio we've got **FIVE** CD copies to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance...

Who did Ewen Solon play in the TV version of *Planet of Evil*?
A) Kerensky **B)** Vishinsky **C)** Subotsky

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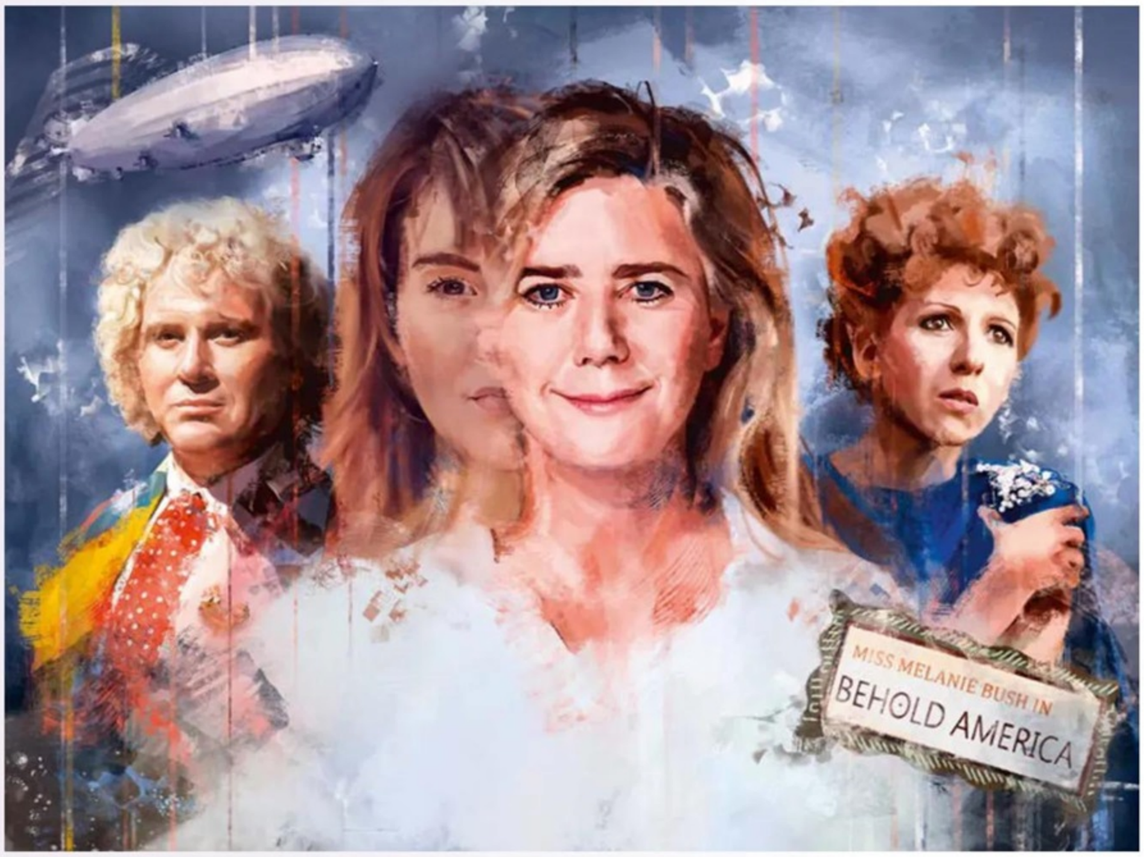
Song and Dance



The Sixth Doctor and Mel arrive in 1930s New York – and find a boulevard of broken screams.

Get out your tap shoes, Frances! Matthew Sweet is doing a show!

"I'm a big fan of *42nd Street*," says Matthew, who lands the TARDIS on Broadway in the first story in the new Sixth Doctor collection *Purity Unleashed*. "I sold ice cream in front of it at the Opera House in Manchester in 1991. That was my student job. I think I probably do know it off by heart, because I saw it so many times. I'm fuzzier on the middle part of it – because I would have been going to get the ice creams before the end of the first half, and then I would have been cashing up at the start of the second half – but the *beginning*...

"And I've always wanted to be able to tap-dance," he adds. "If I could have a skill that I could just be given, then it would be that. I do have a pair of shoes! I had one really humiliating lesson, and the shoes sit in my cupboard as a sort of admonishment. So I wanted to do a story set in that period."

Broadway Belongs to Me!, the first play in the box set, takes place in 1930s New York. A new musical is about to open and the Doctor's companion, Melanie Bush, is its star (much to her own surprise). Appearing alongside her will be ingenue Frances Drouet and grand-dame Lydia Putti, played by musical theatre legends Rosalie Craig and Sophie-Louise Dann.

"I was amazed when I heard that Rosalie and Sophie-Louise were going to do it," says Matthew. "Nothing could have pleased me more. It was such a funny recording day that I was a bit worried that we wouldn't finish it! There were bits where everybody was in stitches."

The musical itself was influenced by (and shares its title with) *Behold, America*, a 2018 book by Professor Sarah Churchwell. “It’s about the history of the America First movement,” Matthew explains, “and it covers the German American Bund – who are the villains in the story, really. That seemed to be a good idea for a setting, because, although they’re not exactly obscure, I think we’re a bit apt to forget that America had something that was, in effect, its own Nazi Party in the 1930s. And then I thought, ‘Could you do *The Producers*? Could you put the Doctor and Mel into a fascist musical?’”

A lot of thought went into how the Bund – represented in the story by a fictional character, Karel Lombard – would be handled. “And quite rightly,” says Matthew, “because there are tonal things that need to be observed there. I don’t think you could do a version of this that was set in Berlin. It feels more possible in an America where these people were mainly regarded as absurd.

“They’re part of the background, and not really part of the foreground,” he adds. “Karel Lombard is a ridiculous figure. But the movement that he’s from… We’re not underestimating the threat of people like that.”

> “I think we’re a bit apt to forget that America had something that was, in effect, the Nazi party in the 1930s.” **MATTHEW SWEET**

The Doctor and Mel’s adventure in New York is part of their search for marine biologist Hebe Harrison. She joined the TARDIS crew in *Water Worlds* and vanished from the timeline in *Purity Undreamed*, both released last year. The other stories in *Purity Unleashed* will follow the trail to New Zealand in 1910 and Sheffield in 1864.

“Because Hebe is based around Sheffield and she’s all about the water, it occurred to me that the Sheffield Flood was a really good hook for this arc about history going wrong,” says Ian Potter, writer of the latter script, who lives in the city himself. “We could get thematic about the idea of ‘little people’ being swept away by someone with a grand plan, because that’s basically the story of the Sheffield Flood. It’s about the development of the city, which needs water to power its industry and for sanitation. This big dam has been built, but it’s not built well enough, and suddenly innocent lives are swept away, and people are treated like dirt in pursuit of the grand scheme. To me, it felt like that fitted quite neatly.

“It’s really very well recorded,” he explains, “because it was the biggest disaster that had happened in Britain. There were huge insurance payments, and there’s all this paperwork that tells you all about the ordinary lives of people through what they were claiming for.”

Like Matthew, Ian knew he needed to handle the history with care. “Lots of people died in this,” he says. “And if you say, ‘It’s because the Aquatonians of Whatever Five were responsible for it,’ even at this remove, that feels crass. So I wanted to be true to the real history. There will be some adventure-story contrivance in there, but this is real tragedy. If you’re going to go there, you have to go there fairly.” **DAN TOSTEVIN**

Opposite page: Claudia Gironi’s cover art for *Purity Unleashed*.

Top: The Sixth Doctor (Colin Baker) and Mel (Bonnie Langford) in *The Trial of a Time Lord* (1986).

Right: *Broadway Belongs to Me!* cast members Sophie-Louise Dann, Bonnie Langford and Rosalie Craig.

THE SIXTH DOCTOR ADVENTURES

Purity Unleashed

starring **Colin Baker** as the Doctor
Bonnie Langford as Melanie Bush
and **Ruth Madeley** as Hebe Harrison

Broadway Belongs to Me!

by **Matthew Sweet**

Broadway in the 1930s. A hot shoe show set in a fascist United States is about to open – and it stars Melanie Bush…

Purification

by **Chris Chapman**

New Zealand, 1910. Captain Scott is preparing his ship for the Terra Nova Expedition. But this is merely the beginning of an intricate scheme to rewrite the future of humanity…

Time-Burst

by **Ian Potter**

Sheffield, 1864. Who is Mrs Virtue, the mysterious owner of the new steelworks? And can the Doctor untwist history before a natural disaster washes them all away?

Sixth Doctor Moments

CHRIS CHAPMAN writes his sixth Sixth Doctor play in *Purity Unleashed* – but which six Six moments does he think are the Sixieth?

"Change, my dear, and it would seem not a moment too soon!"

The Caves of Androzani Part Four (1984)

Thanks to director Graeme Harper's bombastic regeneration, Colin Baker's Sixth Doctor positively blasts onto our screens, sitting bolt upright and breaking the fourth wall to assure us that *everything* is about to change. At the finale of arguably *Doctor Who*'s greatest story, our new Doctor seems convinced that the show is about to go up yet another gear, hinting at a confident debut that *The Twin Dilemma* couldn't deliver on. But in those bold and steely first lines of dialogue, the Sixth Doctor was already unforgettable and loaded with promise.

"Ah! The exhilarating smell of a freshly laundered forest. Can't beat it!"

The Trial of a Time Lord Part One (1986)

This is an extremely personal choice, as the Sixth Doctor strolling arm-in-arm with Nicola Bryant's Peri through Ravalox's misty autumn woodland is my very first *Doctor Who* memory. I was five years old when *The Trial of a Time Lord* Part One originally aired, and it's basically responsible for my lifelong obsession with this mad show. Looking back, I'm glad this was my first encounter as it's entirely charming. Suddenly the Doctor and Peri's friendship seems softer and stronger. It's the scene I come back to whenever I write the two characters and their very special bond.

"Ten million years of absolute power. That's what it takes to be really corrupt!"

The Trial of a Time Lord Part Thirteen

The Doctor has been put on trial, and this is the moment when he comes out fighting – railing against the corruption of his Time Lord prosecutors. Following on from his heartbreaking "You... killed Peri" at the end of Part Eight, this is a Doctor refusing to lose any more friends, and perhaps also an actor determined to show his chops. It's also the last big Doctorly speech written by the show's most vital writer, Robert Holmes, and as such, it feels like a raging summation of *Doctor Who*'s anti-authoritarian ethos.

"I suppose a nice slice of cake wouldn't go amiss... I do hope I won't regret this!"

The Marian Conspiracy Part Four (Big Finish audio, 2000)

For decades, it felt like the Sixth Doctor had been dealt a bad hand on television, and then along came Big Finish. If any Doctor has benefited from their audio adventures, it's this one. Suddenly there was a chance to explore the character behind the coat, to see a more thoughtful, sensitive side where companions were close friends, not necks to be strangled. And the key shift for Six was the introduction of a new companion, Dr Evelyn Smythe, played by Maggie Stables. Here, she opts to stay aboard the TARDIS and neither Evelyn, nor the Sixth Doctor, would ever be the same again.

"I am the very model of a Gallifreyan buccaneer!"

Doctor Who and the Pirates Part Three (Big Finish audio, 2003)

Doctor Who's most delightful cliffhanger occurs at the end of Part Two of Jacqueline Rayner's joyful piratical musical – when Evelyn realises, with some horror: "Oh no, you *are* going to sing!" And that's exactly what the Sixth Doctor does in Part Three, bursting wildly into song with a tongue-twisting, *Who*-ish version of *I Am the Very Model of a Modern Major-General* from Gilbert and Sullivan's *The Pirates of Penzance*. Colin Baker gives it *everything*, at intense speed, and we're rewarded with fan-exploding namechecks for Mavic Chen, Tobias Vaughn and Chancellor Flavia. I'm still not 100 per cent sure this really happened.

"I hope the footprint I leave will be... light, but apposite..."

The Last Adventure: Brink of Death (Big Finish audio, 2015)

Behind-the-scenes turmoil denied us a true regeneration for Colin Baker's Doctor in 1987, but Big Finish would rectify this in 2015, when Nicholas Briggs wrote him a final confrontation with Michael Jayston's Valeyard, in which the Doctor chose to expose himself to radiation in order to defeat his inner foe. On TV, this Doctor had to cope with "Carrot juice, carrot juice, carrot juice" as his infamous last words, so it feels incredibly satisfying to hear him given a proper send-off – with even the word 'apposite' seeming like a last tip of the hat to Pip and Jane Baker's thesaurus. As a friendly spectre of the Seventh Doctor reassures our hero that "It's far from being all over," the Sixth Doctor takes the final bow he always deserved.

Mina Anwar

She was Rani's mum Gita in *The Sarah Jane Adventures* – and now she's setting out *Beyond Bannerman Road*.

Hello Mina! You're back playing Gita Chandra in *Rani Takes on the World* for Big Finish. What was it like returning as the character on audio?
Destination: Wedding is such a great episode – it's very exciting, and everything we could have asked for. James Goss' script just captured the very essence of Gita. I slipped back into her as I read it. Being in the studio, sitting opposite Anjli [Mohindra, who plays Rani]… It was like we'd made the TV series yesterday.

What aspects of Gita do you love most?
She's so innocent in some ways but very wise as well. She was open to anything – which often meant that someone would take over her mind! She worked in a flower shop and creativity and colour was everything to her. There's a character in a novel called *The Mistress of Spices* [by Chitra Banerjee Divakaruni] who always knows exactly what spices people need in their life. I'd like to think Gita became that knowledgeable about flowers and what flowers people need in their lives.

What do you think was the magic of *The Sarah Jane Adventures*?
Oh, it had so much magic. I was talking to Russell T Davies the other day about how special the memories are. Each series we couldn't wait for the cast readthroughs, just to see what was happening. As actors we got to use all of our imaginations all of the time, especially doing the CGI stuff. It was just brilliant.

Can you share a special memory of working with Elisabeth Sladen?
Whenever we were on a break between takes, Lis and I would always be talking about something. We loved doing comedy together, so we'd always try to work out some comedy reactions to things. It was just so special to share anything with her, whether it was lunch or chatting or scenes. She was just a joy to work with.

> "James Goss' script just captured the very essence of Gita." **MINA ANWAR**

What's it been like to see Anjli's career soar over the years?
When I first met her, she was always really interested in learning her craft as an actor. I remember giving her a book about acting called *The Complete Stanislavsky Toolkit*, which she devoured. She has such depth and range and she's interested in human beings. I've been in this industry a long time and it's not just about talent – it's also about learning and applying your craft, and I think she's done that meticulously over the years.

After *The Sarah Jane Adventures* you had a role in the *Doctor Who* episode *Smile* (2017). Were you surprised to be asked back?
I thought after *Sarah Jane* I couldn't be in *Doctor Who*, because you can't have those worlds colliding. The casting director, Andy Pryor, rang me up and said, 'Do you want to be in this?' I said, 'The character dies in the first five minutes…' He said, 'Yes, but we're going to Spain to film it and it comes before the opening sting!' I was over the moon to even get to be in *Doctor Who* as it was a big part of my life growing up. Tom Baker was my Doctor and Sarah Jane was my companion.
DAVID RICHARDSON

Top: Luke (Tommy Knight), Sarah Jane (Elisabeth Sladen) and Gita (Mina Anwar) in *The Wedding of Sarah Jane Smith* (2009).

Right: Mina as Gita in Series 2 of *The Sarah Jane Adventures* (2008).

Far right: Under attack, as Goodthing in *Smile* (2017).

RANI TAKES ON THE WORLD

Beyond Bannerman Road
starring **Anjli Mohindra** as Rani Chandra and **Daniel Anthony** as Clyde Langer

Here Today
by **Joseph Lidster**
guest-starring **Mina Anwar** as Gita Chandra
In the skies above Ealing, a flying saucer approaches. Only one person on Earth can stop it destroying London!

Destination: Wedding
by **James Goss**
guest-starring **Mina Anwar** as Gita Chandra
Rani and her mum are invited to a dream wedding, where something very strange is going on…

The Witching Tree
by **Lizzie Hopley**
Rani investigates a 'haunted' restaurant built around a twisted tree.

Iris Wildthyme

Exiled to Earth in 1976, the inebriate Time Lady battles a rising tide of rubbish. But what do you need to know about her?

IRIS WILDTHYME

The Polythene Terror

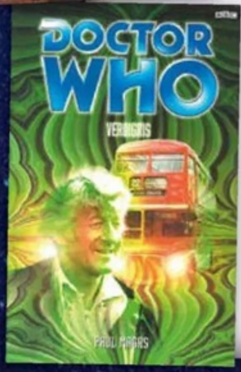
by **Paul Magrs**
narrated by **Katy Manning**

Exiled by her own people to Earth in 1976, Iris and Panda find the streets of London filled with rubbish – and deadly plastic rubbish men causing chaos.

Who is she? A transtemporal adventuress and cabaret star who travels the multiverse in a double-decker London bus and says inappropriate things at mealtimes. She smokes slim panatellas, drinks gin, and once nearly choked on a choc-chip Hobnob.

First appearance: As portrayed by Katy Manning, Iris made her audio debut in *Excelis Dawns* (2002; re-released in a download-only *Excelis* collection this month), when she accompanied the Fifth Doctor (Peter Davison) on a quest to recover a holy relic from a tribe of flesh-eating zombies on the planet Arteris; it turned out to be a gold lamé handbag she'd left there on a previous visit. Before that, though, she featured in Paul Magrs' 'Phoenix Court' novels, starting with *Marked for Life* (1995), and then several of his *Doctor Who* books, including *The Scarlet Empress* (1998), *Verdigris* (2000) and *Mad Dogs and Englishmen* (2002).

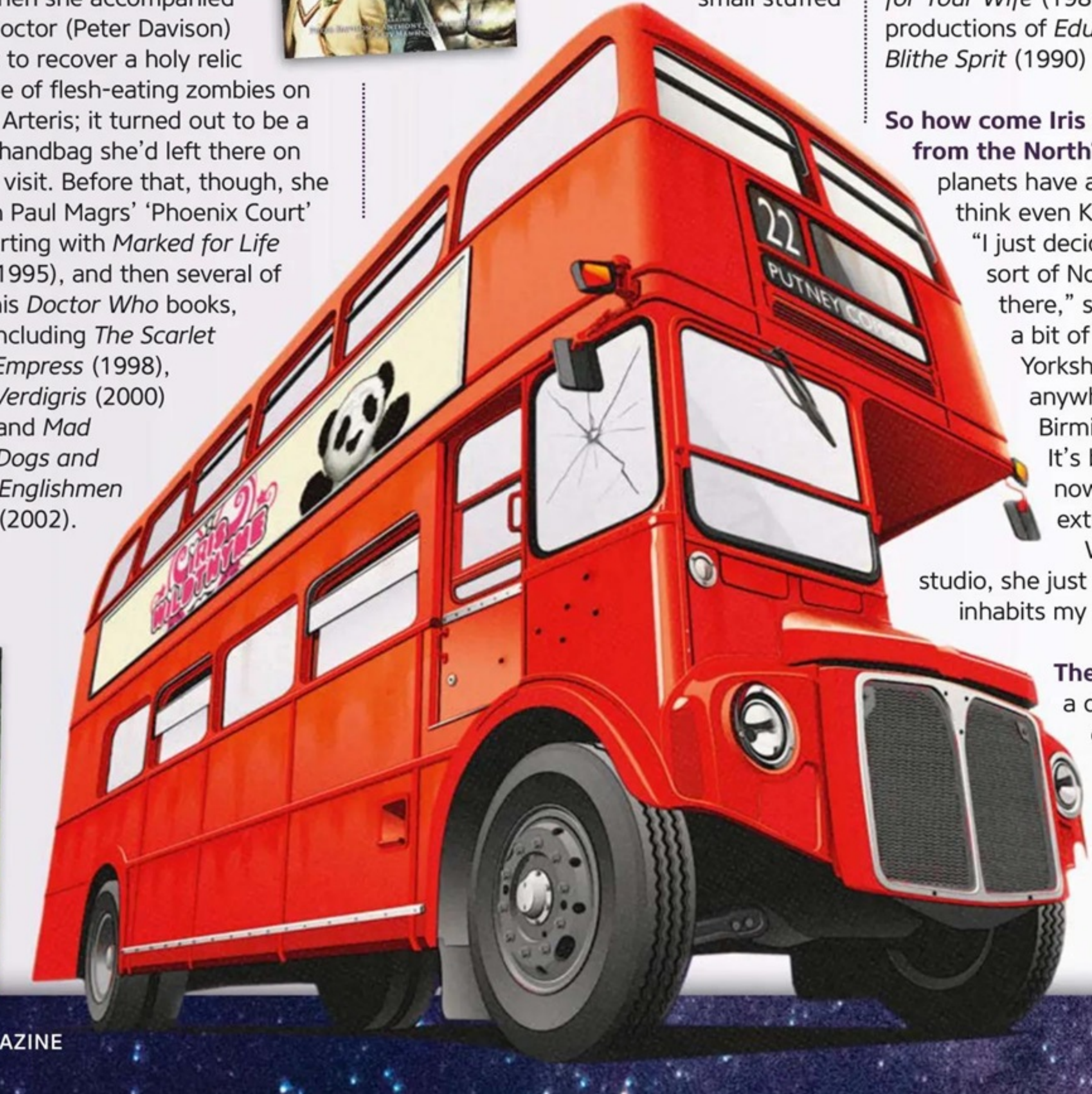
DOCTOR WHO
THE SCARLET EMPRESS
PAUL MAGRS



Why does she drive a bus? That's her TARDIS, also known as the Celestial Omnibus. It's stuck in the shape of a 1973 vintage Routemaster made in Camberwell – specifically a number 22 to Putney Common, like the one seen in *Rose* (2005). Iris has never been able to get her hands on a dimensional stabiliser, so it's actually smaller on the inside – as buses tend to be. The defence systems aren't brilliant either.

Does she allow passengers? Iris sometimes travels alone, but prefers the company of good-looking young men who can be persuaded to play rugby in very short shorts. In her audio adventures, she's travelled with writer Tom (Ortis Deley), 19th-century soldier Captain Edwin Turner (Hugh Skinner and Geoffrey Breton), and even the Third Doctor's former assistant Jo Jones, née Grant (Katy Manning again). Her most steadfast companion is Panda (David Benson), a cyborg in the form of a small stuffed teddy bear. He was originally created as a protector and teacher to the children of star colonists in the far future, but prefers to think of himself as an art critic of some renown.

DOCTOR WHO
EXCELIS DAWNS



How does Iris know the Doctor then? She claims they met during his first incarnation when they fought the Zarbi on Vortis, but the Doctor remembers those events rather differently (*The Web Planet*, 1965). They've apparently bumped into one another during each of his incarnations: she met the Third Doctor in *The Companion Chronicles: Find and Replace* (2010), the Sixth in *The Wormery* (2003) and the Seventh in *Muse of Fire* (2018). She imagines him to be the great love of her life, but he regards her as a troublesome time-meddler.

> "When I get into the studio, Iris just takes over."
> KATY MANNING

Where do I know Katy Manning from? You mean apart from playing Jo in *Doctor Who* (1971-73, 2022) and *The Sarah Jane Adventures* (2010)? Well, you might have seen her in such films as *Eskimo Nell* (1975) or *Frog Dreaming* (1986, released direct to video in the UK as *The Go-Kids*). If you've been living on the other side of the planet for the last 40 years, you could have also caught her on tour with Bernard Cribbins in *Run for Your Wife* (1987-88), or in Australian productions of *Educating Rita* (1989-91), *Blithe Sprit* (1990) and *Noises Off* (1998).

So how come Iris sounds like she's from the North? Erm – lots of planets have a North? I don't think even Katy Manning knows. "I just decided to throw every sort of Northern accent in there," she says. "There's a bit of Midlands, some Yorkshire – it could be anywhere between Birmingham or Bradford! It's become accepted now that it's part of this extraordinary character. When I get into the studio, she just takes over. She inhabits my body and I'm gone."

The Doctor says "You're a deeply deluded and dangerous woman." (*Excelis Dawns*)

Iris says "Ooh, 'ave another kebab, luvvy." (*Excelis Dawns*)

CHRIS BENTLEY

Launch Date

Aaron Lamont's new audio drama is a *Torchwood* take on the romantic comedy genre.

"A lot of the initial work was about doing research on romcoms, because they have a particular structure and they've got particular character archetypes within them," explains Aaron. "It became clear very early on that there are no working-class romcoms, which is horrific. That affected the model of what the script was going to be. It's a lot less *Notting Hill* and a lot more Mike Leigh. The characters have had hard lives. They're a bit more unconfident – a bit more real, maybe."

Launch Date's leads are Geraint and Chrissie, brought together by Torchwood's Ianto Jones. "Geraint is not the brightest," says Aaron. "But he's a salt-of-the-earth lovely guy. He's found himself in this dead-end job that he hates. His life choices have been, for various different reasons, limited. And he's just really low. Chrissie's one of those people that you think could do anything – she's the life and soul of the party – and yet she's ended up stuck working in a hypermarket.

Right: *Launch Date* cast members Jonathan Hawkins (Geraint) and Gemma Knight Jones (Chrissie) with writer Aaron Lamont.

"Ianto comes along and puts them together, and the hope is that they're going to go on to do bigger and better things. It's an outside eye, seeing that they could be better together than they are individually and manoeuvring them into that position."

But this is *Torchwood*, so it's not exactly traditional matchmaking. "What James [Goss, producer] wanted to see," says Aaron, "was one of the *Torchwood* characters 'building a Rube Goldberg machine out of people...'" Quite how such a people-powered chain-reaction contraption might work remains to be heard... **DAN TOSTEVIN**

TORCHWOOD

TORCHWOOD

Launch Date

by **Aaron Lamont**

starring **Gareth David-Lloyd** as **Ianto Jones**

Geraint's fed up of his dead-end life – so he asks his best mate Ianto Jones for help...

The Amazing World of Doctor Who

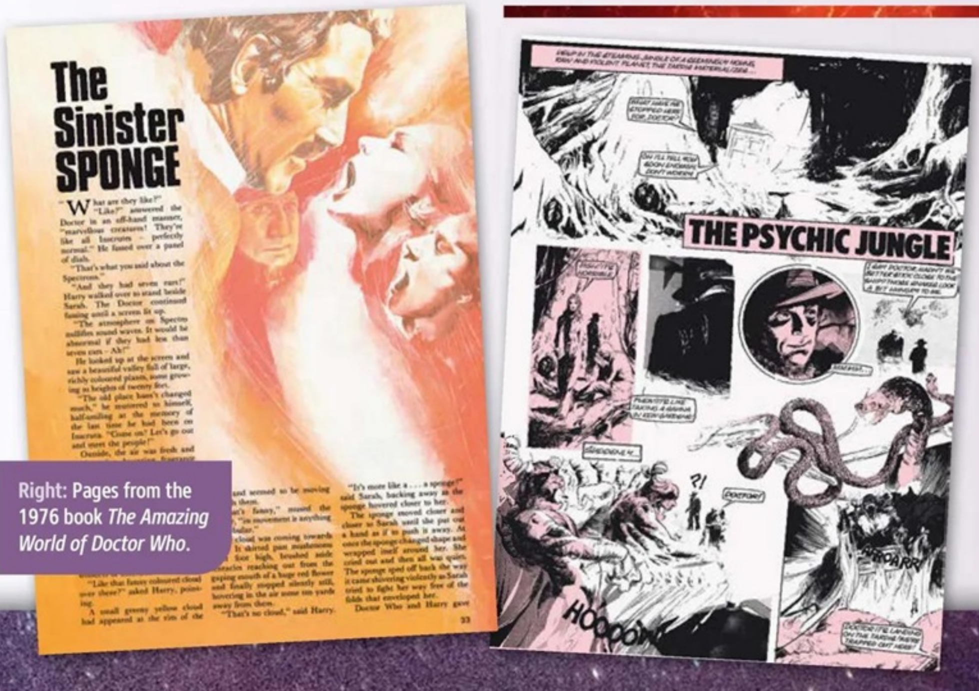
In April, a classic curio is reimagined for a new medium when BBC Audio releases *The Amazing World of Doctor Who* (see page 34). Prose stories (four from the book of the same name, plus two more from the 1976 *Doctor Who* annual) and factual features are brought to life as dramatic readings, accompanied by music and sound effects from David Darlington.

"Sound design for books is different to full audio drama," says David. "It's less 'immersive', because actions being described don't really take place in real time as they would in a drama. You can punctuate moments or have background ambiences, but there's less, sonically, going on than there would be in a full dramatisation. So that kind of sets the overall flavour.

"When it comes to things like a non-fiction section, this same philosophy applies, only more so," he says. "There isn't really 'action' per se, so when it comes to both music and sound design for these sections, it's quite restrained. The occasional ambience or effect will enhance the moment, but one can't do too much – it would overbalance the feel of the individual section. I'm there to enhance the words and the performance, not pull focus from them."

> "Sound design for books is different to full audio drama. It's less 'immersive'." DAVID DARLINGTON

The original volume's comic strips, meanwhile, are performed as multi-voice dramas. "They're what's sometimes called 'hybrid' audio drama, with actors and a narrator," explains David. "As such, they're quite brief but rather more immersive than the bulk of the production. Rather like theatre, comic strip can lend itself well to this kind of adaptation, as long as one takes care." **DAN TOSTEVIN**



Right: Pages from the 1976 book *The Amazing World of Doctor Who.*

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Crunching the numbers and big ideas of *Doctor Who*

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ONE | TWO

THE DALEK INVASION OF EARTH

THE WAR GAMES

FAMOUS FIRSTS AND FINALES, AND BOTH WITH BITS UNDERWATER: *THE DALEK INVASION OF EARTH* AND *THE WAR GAMES* HAVE MUCH IN COMMON…

THE DALEK INVASION OF EARTH

FIRST TIME WE HEAR

… a Dalek say "Exterminate" *Flashpoint* (episode six)[1] 02:16

FIRST TIME WE SEE

… a Dalek's-eye view of the Doctor *Flashpoint* 12:14

DOCTORS WE DON'T SEE

Edmund Warwick doubles for the First Doctor as William Hartnell was off sick for *The End of Tomorrow* (episode four) 00:43

Icons UNDERWATER

DALEK
World's End (episode one) 02:16

LAST WORDS

Susan: "Oh Grandfather, I belong with you!" *Flashpoint* 21:43

LAST SERIAL…

… of first year of production (though broadcast as part of Season 2)

---

[1] The Daleks previously said "extermination" and "exterminated".

THE WAR GAMES

FIRST TIME WE SEE

05:29 … the planet of Time Lords (later called Gallifrey) Episode Ten

FIRST TIME WE HEAR

"Time Lords" Episode Six 02:24

LAST WORDS

Zoe: "All right, I'm coming" Episode Ten 19:45

Jamie: "Creag an Tuire!" Episode Ten 20:26

Second Doctor: "No, no, no!" etc Episode Ten 23:37

Icons UNDERWATER

TARDIS
Episode Ten 03:23

LAST SERIAL…

… of sixth year of production (and of black-and-white and of 1960s *Doctor Who*)

DOCTORS WE DON'T SEE

The Second Doctor is shown five potential new faces but we don't see one he dismisses as "too young" Episode Ten[2] 22:22

---

[2] Uniquely in *Doctor Who*, we don't see this Doctor transform into the next incarnation.

Next Issue...

Magnificent 70s!

We reveal how *you* rated the 1970s stories – from bottom to top – as our 60th anniversary poll continues!

BBC DOCTOR WHO MAGAZINE

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DOCTOR WHO MAGAZINE

500 YEAR DIARY

DOCTOR WHO MAGAZINE 589

Changa Button » Tom Kingsley » Rachel Talalay » Cleo Sylvestre » Moses Ogundeji » 60th Anniversary Poll: The First and Second Doctors » The Amazing World of Doctor Who » 60 Objects, 60 Years: 1978-82 » Flatline » Liberation of the Daleks Part 6

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